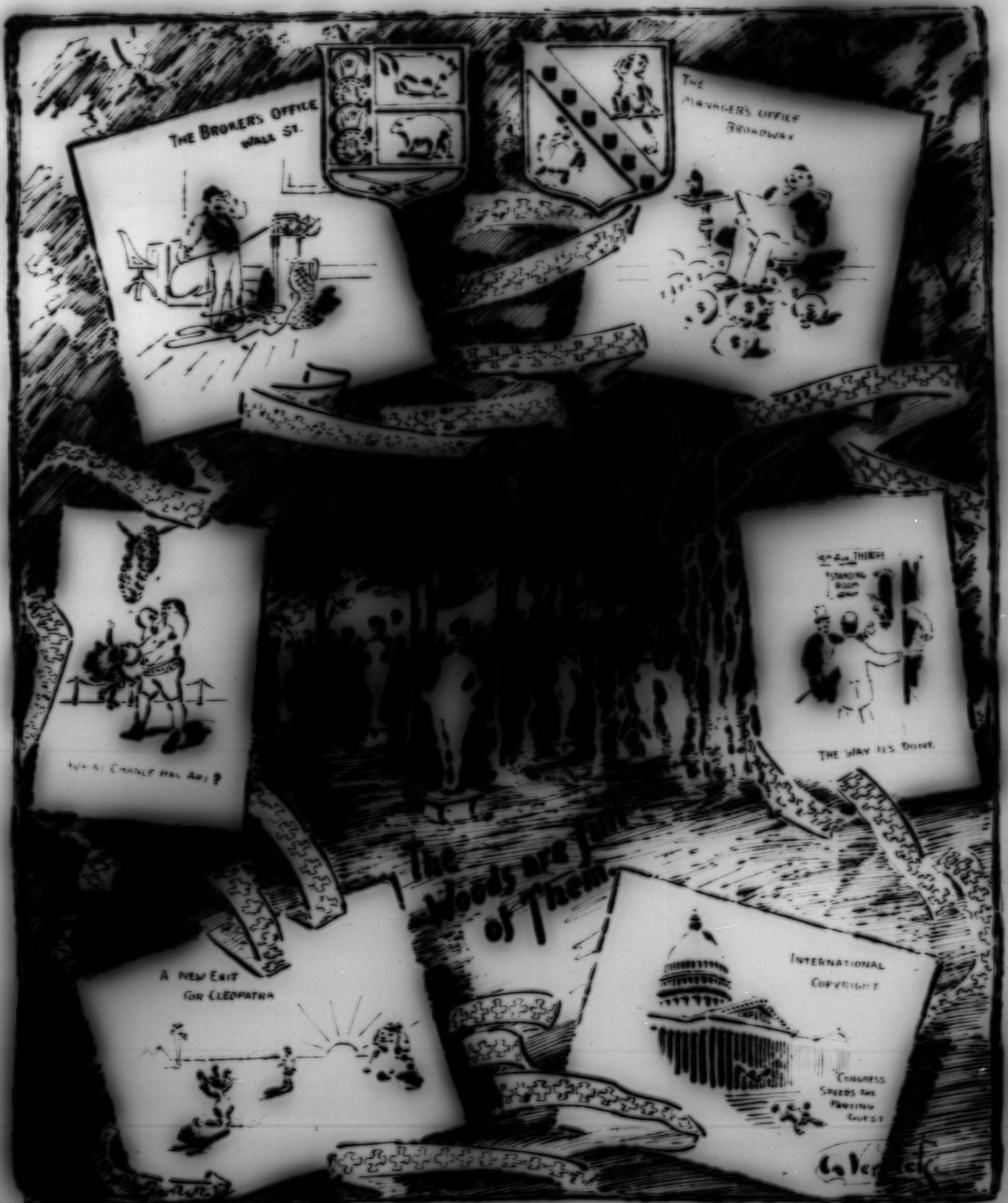


# THE NEW YORK DRAMATIC MIRROR.

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A FEW NEW YEAR'S REFLECTIONS.



## AT THE THEATRES.

## Palmer's Theatre.—Judah.

A play, in three acts, by Henry Arthur Jones. Produced Dec. 29.

Judah Eliwellen	E. S. Willard
Lord Asgarby	Charles Hartbury
Professor Jopp	Samt Matthews
Mr. Prall	Harry Cane
John Prall	E. W. Gardiner
Mr. Dethic	Royce Carleton
Miss Dethic	Marie Burroughs
Lady Eve Asgarby	Bessie Hatton
Mrs. Prall	Katherine Rogers

Judah is a play that is calculated to provoke discussion. It offers irresistible opportunities for the critical doctor to disagree, and its ingredients are complex enough to perplex the most experienced analyst. That disagreement and puzzlement will come of it is inevitable.

As in all the plays Mr. Jones has written since *Saints and Sinners*, the plot of *Judah* turns upon an ethical pivot; the dramatist leads up to a catastrophe that is subjective rather than objective, and then works out a logical denouement.

Mr. Jones has not built his structure upon the venerable fatalistic theory, whose convenience probably had a good deal to do with its original adoption and its lasting popularity. It is based upon human passions, which are brought into a struggle with the ideal of life and the law of conduct, resulting—as such a conflict should—in the triumph of right by the expiation of sin.

Judah, the central character of this play, is a curious blending of the mystic, the altruist and the primitive man. He gets his mysticism and capacity for self-sacrifice from an oriental mother and his courage from the loins of a Welsh father. He was a shepherd before he became a preacher and enshrined himself in the affections of his flock by his piety and eloquence.

Vashti, the daughter of a mercenary adventurer, whose pretended "faith" cures have deceived the ignorant and the credulous, wins his belief and his heart. He loves her because she seems to him to be angelic. When her alleged fasting powers are put to the test by a skeptical scientist, and the clergyman discovers her in the act of secretly receiving food from her rascally father and confederate, the shock is terrible; but his love withstands it. He says that she is nearer to him now, because she is not so much of heaven as of earth, and when he is asked to make oath that he is cognizant of no deceit on her part, he lies without hesitation, in order that she may be saved from exposure.

Afterward the weight of their double sin weighs heavy on their souls, and although outward matters prosper, the voice of conscience is loud. On the eve of their wedding the woman publicly confesses her duplicity, and the preacher refuses sundry tempting emoluments, resigns his sacred office, and likewise makes atonement for his error by confessing to his lie. Thus relieved of the goadings of remorse they are left by the dramatist on the threshold of a new life.

The pellucid spirituality of Judah before his ideal is shattered and his conscience branded with a moral crime, and the effort of Vashti to maintain her spurious supernatural character that she may remain celestial in the blind eyes of the man whose love she returns, form a curious admixture in the early part of the play.

The interest is sustained unflinchingly until the climax of the second act when the preacher forgets his vows to Heaven and perjures his soul and his honor for the sake of the woman that has obtained possession of his whole being.

This drop from clouds to clay is the questionable spot in the fabric of the play. It is effective dramatically, but it creates instantly a division of opinion as to its probability and artistic truth.

That the spiritual adoration of a religious enthusiast like Judah would change in these circumstances to a chivalric passion, is a debatable point, which is not removed by the clergyman's subsequent remorse, repentance and expiation. It is an interesting subject for discussion and we shall take it up again when space permits.

The subordinate characters in the play are all well drawn. The comedy element is decidedly original and clever. The dialogue is terse, vigorous, and replete with telling lines. The piece is effectively constructed.

On Monday the large audience that witnessed the first performance at Palmer's applauded liberally; had the curtain up again and again after the second and last acts, and observed every scene with close attention. Nevertheless, it was evident that a large proportion of the spectators were not quite able to make up their minds whether they liked it or not. The theme and its treatment were both new and startling, and when your average playgoer is steered into strange seas he loses his bearings, and waits for the guidance of the old salts that know how to handle the critical helm.

Mr. Willard's acting as Judah strengthened the deep impression that he made in *The Middleman*. It was a carefully considered performance, lacking neither in mystical suggestiveness nor in dramatic intensity. As contrasted with his Cyrus Blenkarn this per-

sonation demonstrated in a striking manner the wide range of his versatility. The psychological processes of the character were clearly and skilfully exhibited.

Miss Burroughs, in assuming the part of Vashti, had a difficult task, but she acquitted herself excellently. Its weakness and strength, moral and physical, were graphically and feelingly portrayed. Indeed, it was a remarkably sympathetic performance from beginning to end.

Miss Hatton contributed an extremely clever personation of Lady Eve—an impulsive, imaginative young creature on whom consumption has set its fatal seal. The actress's impressive delivery of a speech descriptive of a dream of death's domain evoked hearty applause. Miss Hatton possesses plenty of nervous force, and her personality is odd and interesting.

Another admirable piece of acting was the Professor Jopp, of Saint Matthews. Jopp is a hard-headed scientist, who reduces everything to the rational basis, who receives nothing on faith, and devotes his knowledge to the unmasking of superstitions and frauds.

Mr. Gardiner and Miss Brookyn, as a pair of scientific lovers, whose courtship is conducted after the manner of an experiment in chemistry, interpreted their very amusing characters with artistic humor.

Mr. Carleton's Mr. Dethic was quite clever enough to justify his special importation. His bearing and speech were constantly and consistently suggestive of the ex-"professor" of hocus-pocus. Mr. Cane and Miss Rogers were diverting as the Pralls.

The cast throughout was exceptionally efficient. It is not often that a dramatist gets a play presented to the public in such an adequate manner.

The two pictures shown in *Judah* are triumphs of scenic art. The drawing-room at Asgarby Castle, with its noble display of arras, fairly divided the pictorial honors with the spacious and imposing view of the terrace and old Norman keep, exhibited in Act Two.

## Harrigan's.—Brilly and the Sun.

A farcical comedy in three acts by Edward Harrigan. Produced Dec. 29.

Wily Reilly	Edward Harrigan
Salvator Magnus	John Wild
Lizzie Calhoun	Joseph Sparks
Commodore Toby Tow	James Radcliffe
Bernard Smith	Harry Fisher
Ned Reilly	Harry Davenport
Bessie Bowlow	John Decker
Lavine Gale	Hattie Moore
Emeline Gale	Isabelle Archer
Maggie Murphy	Emma Pollock
Kittie Lynch	Ada Lewis
Maryann Dooley	Annie Veamans

Edward Harrigan's new theatre, on Thirty-fifth Street and Sixth Avenue, had an auspicious opening on Monday night. The theatre itself is a gem in theatrical architecture, and if it had not been described at some length in a previous issue of *The Mirror*, we should feel tempted to sound its praises anew. But at present we must confine our comments to the opening production, *Reilly and the Sun*, from the prolific pen of Mr. Harrigan.

The piece purports, of course, to be a satire of Mr. Ward MacAllister's peculiar notions of our self-appointed social aristocracy. Suffice it to say that, as a satire, it has precious little sting. The company with which Mr. Harrigan has surrounded himself have scarcely that repose that stamps the cast that McAllister has unintentionally made the subject of widespread ridicule. The song-and-dance "gentlemen" shine with much more dazzling glitter in the pawn office of Uncle Reilly, and in Casey's Hall on Hester Street, than when they make an effort to look at their ease in swallow-tail coats at a fashionable reception. The "ladies" of the chorus are open to similar criticism, and, while they fit in admirably at Foley's Benefit, they will never pass as caricatures of the Four Hundred.

Another annoying feature of the play is Mr. Harrigan's chronic habit of winding up every act with a riot. The playwright has been admonished, to be sure, that he was getting out of his depth when he tried his hand at serious drama, but he certainly has reason to know that the theatre-going public has had its fill of the "variety circus" style of entertainment. It is fortunate that, with the exception of the bad points pointed out above, Mr. Harrigan's new play contains many features that will secure for it a large share of public favor.

Several of the songs are sure to be sung and whistled all over town, for although David Braham's melodies are not strictly original, they possess his characteristic jingle, which seldom fails to impress itself on the musical memory. The words supplied by Mr. Harrigan are also a trifle better than heretofore.

"Maggie Murphy's Home," sung by Emma Pollock in the second act, bids fair to put "Annie Rooney" to sleep, and "The Jolly Commodore," "Uncle Reilly," "Taking in the Town," and "The Four Hundred" will all have a spell of tuneful prosperity.

What little plot there is to the play hinges on the fact that Wily Reilly, the pawnbroker, has a son, Ned Reilly, a dashing young lawyer, who belongs to the Four Hundred. The rumor gets abroad through the machinations of Herman Smeltz, a rival suitor for the hand of Emeline Gale, a fashionable young

lady, that Ned Reilly's father does business under the insignia of triple brass balls. To offset this rumor, the pawnbroker and his sister Maryann Dooley, pass themselves off as members of the Irish aristocracy. Although Ned's real origin is finally exposed, all ends happily, and he secures the girl of his choice despite the drawback of his humble parentage.

Edward Harrigan was in his element as Wily Reilly. He has not omitted to stud his lines with witty retorts, and his two solos lend additional lustre to his part.

John Wild afforded no end of amusement in one of his peculiar negro sketches, and Joseph Sparks and John Decker portrayed two boisterous wenches with capital effect.

James Radcliffe rather overloaded the role of the Commodore with hale and hearty sailor bluntness, but his personation was certainly salty. Harry Fisher was again seen to artistic advantage in the German character part of Herman Smeltz.

Harry Davenport looked lover-like as Ned Reilly, but his acting will bear improvement. Fred. Peters did fairly well as Percy Coggles, and the song allotted to him, called "I've Come Home to Stay," seemed to catch the fancy of the audience.

Dan Burke as Valentine McClinchy, Charles T. White as Mrs. Jackson, James Burke as That's What, and William West as Jimmy the Con, all gave telling character bits, while James McCullough as Roundsman Moran looked like a genuine member of the force.

Annie Veamans had very little opportunity to distinguish herself in the role of Maryann Dooley, but proved herself, as usual, inimitable in her own line of Irish character work.

Hattie Moore and Isabelle Archer acquitted themselves creditably in their respective parts of Lavine and Emeline Gale, and Ada Lewis gave a racy portrayal of Kittie Lynch.

As for Emma Pollock—well, she is simply a lucky find for Mr. Harrigan. She is a petite and graceful little creature, who sang and danced herself right into the hearts of the audience. In the prize dance at Casey's Hall, she is Maggie Murphy to the very life.

All the old favorites were welcomed with hearty applause at their first entrance, and Mr. Harrigan and Mr. Wild were not allowed to speak their lines in the play until they had satisfied the audience with a short speech. The house contained many well-known people, and any number of pretty women, in full dress, were scattered throughout the auditorium. The friends of Mr. Harrigan and members of the Irish aristocracy in general were largely represented.

## Fifth Avenue.—Cleopatra.

Drama in six acts by Victorien Sardou and Emile Moreau. Produced Dec. 29.

Cleopatra	Fanny Davenport
Octavius, sister to Octavius	Ida Frohawk
Charmian	Blanche Moulton
Iras	Lillian Burke
Amosis	Helen Mason Osbourne
Kephren	Theodore Roberts
Demetrius	William Flynn
Thyscus	George Osbourne
Derocetus	H. B. Bradley
Octavius Caesar	J. Finch Smiles
Messenger	Frederick Mayer
Mark Antony	Melbourne McDowell

The irresistible charm of *Cleopatra* that captivated Julius Caesar and ruined Mark Antony is more easily conceived than reproduced. Miss Davenport's personation was far from commonplace, and yet it never rose to anything akin to dramatic inspiration. The actress employed all the resources of her art with remarkable versatility. She alternated from the amiable and amatory moods of enticing femininity to the scenes requiring emotional power of a rare order. At no time, however, throughout the six acts of the drama did she more than suggest the physical and intellectual intoxication of seductive womanhood that made Mark Antony *Cleopatra's* willing slave for life.

The version of *Cleopatra* brought out at the Fifth Avenue Theatre, on Monday night, may be described as a combination of Shakespeare and Sardou & Co., although M. Sardou denies that he has borrowed anything whatever from the Bard of Avon. But it needs no great amount of perspicuity to see that the third act of the present play is adapted from lines and episodes in Shakespeare's *Antony and Cleopatra*.

The opening tableau presents a picturesque scene at Tarsus. Mark Antony is about to pass judgment on the people he has subjected. Meantime *Cleopatra* arrives on the *Bark of Venus*. Antony, in his turn, is subjected by the power of love, and at the Queen's solicitation, proclaims a general pardon.

In the second act we find the Roman conqueror and the fair Egyptian reveling in oriental luxury in the Palace of Rameses. While *Cleopatra* is reciting the story of Nitroes bathing in the Nile, she is interrupted by the arrival of Antony's friends who bring the news that his wife, Fulvia, is dead, and request him to return with them to save Rome from a threatened invasion. Antony turns a deaf ear to their entreaties, until *Cleopatra* persuades him that he must not sink the hero in the lover, and buckles on his armor with her own hands.

The third act is enacted on a terrace at

Memphis. *Cleopatra* is sick with hope deferred. Finally a messenger arrives with the news that Antony has married Octavius. The messenger is nearly strangled by the frantic Queen, who decides to see for herself what her rival looks like, and takes a trip to Rome during the intermission.

In the following act Antony has a pretty love scene with Octavia in a palace at Actium, while *Cleopatra*, who is concealed in the apartment, indulges in green-eyed rage and silent ferocity. It is quite evident that somebody will catch it. When Antony is made to believe that *Cleopatra* has promoted her slave, Kephren, to the place he formerly held in her affections, it is his turn to rave. When the two lovers meet, after Octavia has been disposed of, there is a dramatic outburst of passionate recrimination compared to which a fiery furnace would almost seem frigid. But the Egyptian again gets in her fine work, and induces Antony to form an alliance with her against Octavius Caesar.

When the curtain is raised on the fifth act Antony rushes into the temple of Isis with the determination of making mince meat of *Cleopatra* for having left him in the lurch at Actium. She tells him that it was all for love, and that settles it. Then she employs her power as a sorceress to summon up a terrible typhoon to destroy the forces of Octavius Caesar.

The last act takes place at Alexandria. While *Cleopatra* is making her plans for the murder of Octavius Caesar, the latter orders a Roman spy to assassinate Antony in his sleep. Antony drags himself on the scene to die in the arms of *Cleopatra*, after which the Queen dispatches herself with the customary asp.

Melbourne McDowell acted the part of Mark Antony with more vigor than subtlety. He was seen to particular advantage in the fourth act, where he showed real dramatic power.

J. Finch Smiles is handicapped by an unfortunate mannerism of affected articulation that unfits him for heroic roles. Otherwise his Octavius Caesar might have passed muster.

Ida Frohawk proved a comely and competent embodiment of Octavia, while Blanche Moulton and Lillian Burke acted their respective parts of Charmian and Iras with conscientious efficiency.

Theodore Roberts gave a strong characterization of Kephren, *Cleopatra's* slave, and George Osbourne also did effective work as the Roman spy, Theseus. Frederick Mayer made the mistake of overacting the part of the Messenger, but his histrionic effort was by no means open to ridicule. The acting of the rest of the cast does not call for special comment.

The scenic effects were impressive and picturesque, and the costumes were in keeping with the gorgeousness and splendor that characterized the entire performance. The various scenes were painted respectively by Joseph Clare, Charles Witham, Henry S. Hoyt and Schaeffer and Maeder.

The typhoon scene of the fourth act was an effective bit of stage realism, and aroused great enthusiasm. The singing, however, in this scene sounded like a cat-chorus, and M. Xavier Leroux would have wept over the rendering of his "characteristic" music if he had been imported along with the costumes.

## Windsor.—The Charity Ball.

The Lyceum Theatre success, *The Charity Ball*, is the current attraction at the Windsor Theatre.

The lessons of life so graphically pictured by this interesting stage sermon were never presented to a more appreciative audience than that in attendance on Monday night.

The cast, while not as good as that of the original production, was competent, and gave general satisfaction.

Boyd Putnam, as John Van Buren, has both the physical and artistic qualities to make an ideal clergyman. Henry Herman was successful as Dick, while Thomas H. Burns gave the humor of Judge Knox with much unction. Walter Thomas was pleasing as Alex. Robinson.

Ruth Carpenter made an excellent Ann Cruger, and Frances Gault's Phyllis Lee was exceedingly natural. Bessie Tyree proved a charming Bess, and Ethel Greybrooke lost none of the possibilities in Mrs. De Peyster. Eliza Logan was satisfactory as Mrs. Van Buren.

## Broadway Theatre.—Iolanthe.

On Monday night J. C. Duff's Opera company presented Gilbert and Sullivan's opera of *Iolanthe* at the Broadway Theatre, with an excellent cast and an admirably efficient chorus, under the able musical direction of Julian Edwards.

The representation of the Lord Chancellor by A. W. F. MacCollin was of more than ordinary excellence in its comic rendering, histrionic ability, and clever make-up. His topical song of "Said I to Myself, Said I," with its pointed local allusions, was enthusiastically encored.

Joseph C. Fay as Earl of Mount Ararat was pleasing and in excellent voice. J. E. Stille as Lord Tollerer was satisfactory in his act-



ing but various false notes in his vocal efforts betrayed an insufficient study.

William McLaughlin was excellent as Private Welles, and The Guardsman's song was warmly encored.

Fannie Edwards in the contralto part of the queen of the Fairies created some amusement by her elocutionary emphasis of the line "I swing upon a gossamer" in comparison with her own pronounced embonpoint. Her acting of the part was vigorous and her vocal delivery excellent.

Cornelia Bassett filled the part of Iolanthe admirably, and the liberal applause of the audience was well deserved. Lenore Snyder personated Phyllis with a charming artlessness of manner, and her singing also gave general satisfaction. Minnie de Rue, as the fairy Celia, Lillian Hawthorne, as Lelia, and Annie Cameron, as Flerta, were equally graceful and pleasing.

#### Grand, Fair, Am.

J. K. Emmet is at the Grand this week, and with a capable company is playing Uncle Joe to good business.

The house on Monday evening was filled in every part, and when Mr. Emmet made his appearance the applause took the nature of an ovation.

A similar mark of approval was awarded "Pinlimmon," the star's magnificent St. Bernard, and one or two members of the cast.

#### At Other Houses.

The County Fair gallops along successfully at the Union Square. Dr. Bill will give up his practice at the Garden Theatre on Saturday night, and Beau Brummel is to take his place.

At the Bijou A Texas Steer continues to draw large audiences. Money Mad is in its second week at the People's, and The Great Metropolis is delighting large audiences at Jacobs Theatre.

A capital variety entertainment is furnished this week at Tony Pastor's Theatre. The new burlesque and Carmencita are the principal attractions at Koster and Bial's.

Poor Jonathan at the Casino is turning people away at every performance, and the same condition of affairs exists at the Fourteenth Street Theatre, where Blue Jeans is the attraction.

The Senator at the Star, and The Idler at the Lyceum, are both enjoying a full share of box-office prosperity.

This is the last week of A Pair of Spectacles, at the Madison Square Theatre, as Rosina Vokes is to commence a four weeks' engagement at that house next Monday night.

Ship Ahoy has made several important additions to its crew at the Standard, and is sailing along nicely, and at Proctor's Theatre the business of Men and Women still enjoys its full share of public patronage.

#### THE CHILDREN'S FESTIVAL.

Three cheers for Aunt Louisa, three for Tony Pastor, and sixty-five for Mrs. Fernandez.

The speaker was Maggie Cline, who was trying, in her own peculiar way, to do credit to the three moving spirits in the Stage Children's Festival that took place at Tony Pastor's Theatre and Tammany Hall on last Sunday evening.

The cheers were given with a will by the crowd in the committee room, and they must have found more than an echo in the hearts of the 500 children whose lives had been brightened with the pleasant memory of that night.

By all odds last Sunday's festival for the children of the stage was the best managed and the most enjoyable that has ever been given. It opened with the usual entertainment by the children on the stage at Tony Pastor's. The little ones who participated were Grace Nafew, Flossie Ethyl, Lillie Heckler, Mabel Earle, Master Irving Pinner, Little Edie Widmore, Little Johnnie McKeever, Mattie and Kittie Hughes, Little Tuesday, Clifford Roberts, Annie Ryan, Anna Bishop, Little Grace Sherwood, Chip, the boy wonder, Annie Burnside, Baby Juliet, Ilma Pratt, Gertrude Boswell, Petite Dunn, Gertrude Harrison, Little Harry Kernell, and the pupils of Prof. Dare, who danced a minuet. The surprise of the evening was Chip, a little fellow of not more than six, who evinced a remarkable ability as a Dutch comedian. Little Tuesday also made her usual hit in a graceful Gaiety skirt dance, and little Johnnie McKeever's manipulation of the violin was wonderful.

When the entertainment was over, the children made a grand rush for the banquet hall, where all the substantial and delicacies of the season were spread in abundance.

After the supper, Neil Burgess, assisted by Mrs. Fernandez and such bright lights of the stage as Laura Bort, Judith Bernold, Nellie Lingard, Esther Lyon, "Aunt Louisa," Mrs. Harrigan, Mrs. Burgess, Celie Ellis, Harry Sanderson and others, distributed the presents and stripped the Christmas tree.

Among those present who helped the children to enjoy themselves were Mrs. Julia H. Percy, Joseph Arthur, Mr. and Mrs. Les-

ter Gurney, Gus Heckler, Mrs. Mallon, Mrs. Gen. Ferrero, Jennie and Emily Veagans, Lillie Eldridge, Alice Hummel, Mrs. D. H. Roberts, Mrs. George Stoddard, Mrs. Edith Walmer, Louise Allen, Frank Mordant, Tommy Russell, May and Annie Haines, Emma Purcell, Harry Tansey, Mr. Lewis, of Tony Pastor's, Jefferson Falk, Maud Harrison, Sylvia Gerrish, Ethel Greyhound, Bijou Fernandez, Mrs. George Stoddard, Louis Davis, Rose and Mary Papp, and many others.

Aunt Louisa Eldridge was presented by the committee with a pen, having the star Spangled Banner composed of thirteen diamonds. Mrs. E. L. Fernandez received a turquoise and diamond forget-me-not pin.

Over \$1,000 was received by the committee, and as the expense for the festival did not amount to this sum, the balance will be used for the purchase of necessary clothing for stage children who need it during the winter.

It is quite likely that the amount necessary for the next annual festival will be raised by a grand benefit, and the entire profession will be expected to purchase tickets. In this way the festival will be given entirely by the profession, and not partly by non-professional friends of the stage, as has been the case in the past.

#### CORRESPONDENTS' CREDENTIALS.

The Mirror's new correspondents' credentials are out. Managers will note that the old credentials, endorsed "1894," are no longer in force. They will oblige us by taking up and returning to this office any of these that may be presented.

The new credentials are printed in black on white paper, from an engraved steel plate. The figures "1895," in red outline, are printed across the centre.

They are bound in leather covers of a dark olive shade, and embossed on one side with a decorative design.

Correspondents who have neglected to return their old credentials are requested to send them to this office at once.

#### CHRISTMAS AMENITIES.

Among the amenities of the Christmas tide the gracious custom of giving presents was duly and generously observed by the members of the profession. The long list appended of professionals who received gifts would seem to argue that the half of the season which went out with 1894 has not been such a bad one from a pecuniary standpoint. The following is the list, with the names of donee and donor as far as obtainable.

Frank Mordant, smoking jacket, Dutch pipe, grand piano, from Mrs. Mordant.

Lillian Russell, Christmas tree with corn plaster and silk garland trimmings, from Jeff De Angelis and Mr. Macdonald.

Maggie Mitchell, silver knives and forks, from Maggie Mitchell company.

From Maggie Mitchell, Messrs. Gould, Tupper and Devoe, silver shaving brush, R. F. McCannin, toilet carving set, Mr. P. J. O'Neil, silver drinking glass, P. J. Johnson, diamond scarf pin, J. P. Duncan, silver cigarette case, P. F. McCarthy, watch, Jennie Carroll, mirror, Mrs. Dill, traveling bag, Miss Frances, pocket book, Mrs. Vogler, opera glasses, Prof. Vogler, sleeve buttons and studs, Miss Sattler, powder box, C. E. Atwood, shoe, Charles Abbott, marble clock, from Metropolitan Opera House ballet, photograph, Metropolitan Opera House Company, writing set, office staff, picture, chorus.

Etta Hawkins, vinaigrette bottle, in gold and turquoise, gold tea-kettle, Rocky Mountain donkeys from admirer in Leadville, Col.

Jennie Veagans, ruby and diamond ring, silver mirror, plaque, etc.

The New York Casino stage hands, an oyster supper, given by Lillian Russell.

Olive Wall, numerous presents from The Paymaster company.

Florence Bindley, costly gifts from The Limited Mail company.

George W. Mitchell, Knights of Pythias ring, set with diamonds, from Juliette Irving (Mrs. Mitchell).

Mrs. E. L. Fernandez, parlo lamp, from Minnie Seligman.

Honest Hearts and Willing Hands company, diamond pins, from Duncan Harrison, John L. Sullivan and Jack Barnett.

Charles K. Hurst, gold watch and chain, from the New York Theatre company.

Maud Adams, toilet set and oil painting, Ella Waterman, silverware, Lillie McHenry, diamond ring, from J. Frank Leslie, Odette Tyler, toilet articles.

Frank W. Sanger, driving whip, from the staff of the Broadway Theatre.

Sadie Martinot, team of horses.

Steve Leach, Elk's watch chain, set with diamonds, from the Dark Secret company.

John L. Sullivan, Duncan Harrison and Jack Barnett, gold-handled pen-knives, from Honest Hearts and Willing Hands company.

William Morris, pipe, diamond ring, pool balls, from E. A. Roberts.

Isabelle Everson, seal-skin sash, from her mother, Eric a brace, "History of the Stage and Its Stars," from Mrs. Clarke, Boston.

John W. Jennings, library.

John Backstone, picture of "The Duel," from E. H. Sothern.

Matt C. Woodward, English policeman's club.

Lillian Russell, King Charles spaniel, etc.

Pauline Hall, gigantic doll, from Grace Clarendon.

Frederick De Belleville, saddle, from friends in England.

Charles Reynolds, bath robe, two weeks' salary, Eden Musee.

George Fawcett, gold watch and chain, ring, etc.

J. H. Arthur, gold and diamond sleeve buttons, from Barlow Brothers' Minstrels.

From J. H. Arthur to the following: Jack Gardner, diamond stud, Frank and De Forest West, diamond scarf pins, Little Dick Gardner, new costumes and gold ring, William and James Barlow, \$5 each.

Mrs. Sam Devere, gold glove clasps and buttoner, from Sam Devere.

Manager Drew, Turkish rocker, from attaches of the Star Theatre, Cleveland.

Lottie Winnett, gold watch and diamond bracelets, from T. H. W. net.

T. H. Winnett, silk umbrella, diamond ring, etc., from Messrs. Barnes, Reed and Phillips, Inc., vogue company.

Robert Hillard, diamond pin, silver brushes, silver flask, etc.

Sydney Armstrong, gold watch, etc.

K. A. Roberts, traveling ink case, from William Morris.

George Fawcett, gold watch and chain, ring, etc.

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#### GOSSIP OF THE TOWN.

Mrs. Anna R. Robertson-Boutchault sailed for Europe on the *Majestic* last week, accompanied by her daughter Nina.

Maudie Branstetter is to arrive here about the first of February. Her first production will be *La Tosca*.

Louisa Davis has retired from the stage and become a dramatic teacher in Chicago.

Thomas R. Hall has left the stage for the present. He will be sent to school.

George Kinner has joined E. D. Starr's company to resume the part of Romy in *A Barrel of Money*.

George Heath, formerly of the Nero company, has been engaged by Eugene Tompkins to play the leading part in *Mankind*, opening in Boston for one week and then playing through the Eastern circuit for a period of fifteen weeks.

Charles Forbes, who was formerly the manager of Charlotte Thompson, will manage Mattie Vickers the rest of this season.

The tour of the Aunt Jack company has been very successful under the management of H. S. Taylor.

G. Herbert Leonard has been engaged for *A Silent Partner* company.

Frank Allan has left the Soap Bubble company.

On account of a misunderstanding Harry W. Wright, principal comedian of the *Faust Up to Date* company will not go out with that organization when it resumes its travels.

A detachment of seventy West Point and Annapolis cadets attended the performance of *Poor Jonathan* at the Casino on Christmas Eve.

T. H. Gernsey has written a new version of *The Clemenceau Case* which he intends to play on the McCourt circuit.

C. F. Norman, general agent and business manager of *The Ten Nights in a Barroom* company, was arrested and fined \$10 and costs at Selingsgrove, Pa., on the charge of using a bill-board claimed to be the property of the National Hotel at that place. Mr. Norman says that the bill-board had always been used by theatrical companies, and that the arrest was a piece of spite.

*The Mike's Will*, a spectacular melodrama, by Tom Craven, will be produced at Newark on Jan. 26, with Lizzie Derious Daly in the soubrette role.

J. W. R. Buss has returned to this city from Montreal. He claims that William MacLellan, whose Royal Edinburgh Concert company he has been piloting through the country, dispensed with his services in that city to get a manager at half his salary, and that several hundred dollars are still due him.

Mary Anderson-Navarro is spending the winter with her husband at Bournemouth, England. She is expected to return to this country in the spring.

Kate Emmet will appear in *The Waifs of New York*, on Jan. 13 and 14, at Holmes' Star Theatre, Brooklyn. The performance is for the benefit of General James B. McPherson Post 614, G. A. R.

Frederick Ormond has joined the *Bootles' Baby* co.

Mr. Slavin, of the specialty team of Hughes and Slavin, has been engaged for the revival of *Joshua Whitcomb* at the Academy of Music.

A. W. F. MacCollins and Fannie D. Hall have been engaged for the *Tivoli Opera House* stock company, San Francisco.

Ed. Collier has been engaged to furnish nineteen ladies for *Gilmore and Comstock's High Roller* company for next season.

The title of *The Irishman* for this country and Canada has been copyrighted by W. H. Power and H. S. Taylor, who intend to maintain their rights, and accordingly warn people against using the title or any stolen version of this play, which they are to put on the road next season.

H. R. Jacobs is in Chicago this week, negotiating with a party of Kansas City capitalists for the erection of a theatre in the latter city.

Locke and Davis no longer exist as a firm. W. A. Brady has amicably settled the entanglements that resulted in the retention of the Nero costumes at Niblo's Garden, and Nero will go on a tour under Mr. Brady's direction, opening at Albany's, Washington, on next Monday. Mr. Brady has engaged J. Charles Davis as the manager of the company.

Frank Murray, Frank Daniels' manager, claims that his star's business on the Pacific coast exceeded that of Shenandoah, The Old Homestead and The City Directory.

T. D. Marks will manage a company next season in a new farce-comedy, entitled *A Good Thing*.

The one hundredth performance of Dr. Bill will occur at the Garden Theatre on Friday night. A souvenir, consisting of a chateleine of plush, mounted in oxidized silver, will be presented to the ladies. The run of the play will close on Saturday night, and on Monday Richard Mansfield will begin an engagement in *Beau Brummel*.



THE NEW YORK DRAMATIC MIRROR.

## DRAMATIC MIRROR.

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

PUBLISHED EVERY WEDNESDAY

At 145 Fifth Avenue, corner of Twenty-first Street.

HARRISON GREY FISKE.

EDITOR AND SOLE PROPRIETOR.

## ADVERTISEMENTS.

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 Professional cards, \$1 per line for three months.  
 Two-line "display" professional cards, \$2 for three months. \$3 for six months. \$4 for one year.  
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 Open Time announcements, 10 cents for the date and 10 cents for each additional date—one insertion.  
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 Terms cash. Rate cards and other particulars mailed on application.

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NEW YORK - JANUARY 3, 1891

\*The Mirror has the Largest Dramatic Circulation in America.

## CURRENT AMUSEMENTS.

BIJOU THEATRE—A TEXAS STEAK, 8 P. M.  
 BROOKLYN THEATRE—THE GAY DEER, 8 P. M.  
 CASINO—THE JEWEL, 8 P. M.  
 FORTY-SEVENTH ST. THEATRE—THE JEWEL, 8 P. M.  
 FIFTH AVENUE THEATRE—FANNY DAVENPORT, 8 P. M.  
 GARDEN THEATRE—SUNSET AND THE BLUE, 8 P. M.  
 GRAND OPERA HOUSE—UNCLE JIM, 8 P. M.  
 HARRISON'S THEATRE—RELLY AND THE BOY, 8 P. M.  
 H. JACOB'S THEATRE—THE GREAT MISTAKE, 8 P. M.  
 KOSTER AND BIAL'S—VARIETY AND CARNIVAL, 8 P. M.  
 LYCEUM THEATRE—THE IDEAL, 8 P. M.  
 MADISON SQ. THEATRE—A PAIR OF SEVENTEENS, 8 P. M.  
 PALMER'S THEATRE—JUDAS, 8 P. M.  
 PEOPLE'S THEATRE—MONEY MAD, 8 P. M.  
 PROCTOR'S THEATRE—MEN AND WOMEN, 8 P. M.  
 STAR THEATRE—THE SENSATION, 8 P. M.  
 TONY PASTOR'S—TONY PASTOR'S CO., 8 P. M.

## DRAMATIC CRITICS. AHoy!

THE DRAMATIC MIRROR will be glad to receive special signed articles from recognized dramatic critics connected with newspapers throughout the United States.

They will receive careful consideration, and if suitable for our columns they will be printed and paid for at magazine rates.

To meet the requirements, these articles must not exceed twelve hundred words in length. They must deal with current topics, or subjects of interest to actors, managers, dramatists or playgoers. They must be clever, terse, and vigorous. The writers are expected to be entirely independent in their expressions. It is immaterial whether or not they coincide with THE MIRROR's editorial views or critical opinions, so that they be candid and honest.

We believe that many dramatic critics will welcome the opportunity to address the entire dramatic profession, and we shall be happy to present what they have to say to our constituency.

## A FALLACIOUS VIEW.

Mlle. RHEA has been giving her views on critics and criticism to a reporter of the Buffalo Evening News. They are interesting—if not valuable—because we always like to learn how prominent players regard the men whose duty it is to commend or condemn them publicly.

There are not many artists who have successfully armored their *amour propre* and attained that delightful degree of impartiality which enables them to judge their judges in a fair and unprejudiced light. Mlle. RHEA, clever actress and intelligent woman though she be, evidently is not numbered among the select minority.

"If you are kind, well-bred and have a certain power of admiration," says she, in the interview before referred to, "your criticism will be tempered with these qualities. If, on the contrary, you are a disappointed man, with your heart full of envy and venom, your pen will be dipped in vitriol and stab like a piquant. The worst of it is, this latter class

may attack with impunity because as they never produce anything you cannot criticize their work.

We should suppose from Mlle. RHEA's description that the sort of critic for whom she has the most esteem and regard is the critic who is guided by his sensibilities rather than by his intellectual faculties. And yet, in this same article, the gifted lady says that Mr. WINTER made her think of Dogberry, because he called M. COCHRAN "a clown" in the *Yvonne*. Does she forget that Mr. WINTER is the beau ideal of the temperamental critic?

We find it hard to believe that the sterner class of critics is composed of "disappointed men," whose sole delight lies in shamefully abusing innocent artists. We do not think that the trained critic whose opinions are formed dispassionately and expressed conscientiously, can be accused of malice or uncharitableness. If he fulfils his duty to the public, the stage and himself, he writes exactly as he thinks, and with no idea of pleasing or displeasing anybody.

Mlle. RHEA gives utterance to a common fallacy when she says that critics produce nothing, and, therefore, their work is not open to criticism. If this were strictly accurate, Mlle. RHEA would have had to select some other subject for discussion in this interview.

As a matter of fact, what is a critical analysis if it be not an intellectual production? Is it true that the critic is not a creator, but neither is the actor a creator. The actor interprets the author's creation, and the critic decides the merits of both the creation and the interpretation.

Assuredly the critic produces much, and his criticisms are always open to criticism. Indeed, his character, his trustworthiness and his influence all depend upon the quality of his work. The man who sits in judgment has graver responsibilities than the artist he judges. There may be grounds for differences of opinion as to the merits of the artist's performance, but the critic's verdict goes on record where it can be examined carefully and subjected to the severest tests.

No critic can attain eminence in his calling who is not well equipped for it and who has not proved publicly his honesty and efficiency and his claim to the confidence of his readers.

There are many actors who, like Mlle. RHEA, regard their critics from a purely personal standpoint and take a merely perfunctory view of criticism in general. They place a high valuation upon the writers that praise them, and bury the writers that do not praise them beneath an avalanche of dislike and contempt.

This may be human, but it is not consistent with our lofty notions of the true artist-spirit. The misunderstanding of the real function and province of the critic, perhaps, is one reason why the performers continue to give the writers such abundant opportunity to find fault.

## ON A HIGH PLANE.

WE now possess the largest, as well as the ablest, body of contributors ever secured by a dramatic journal.

The essays and special articles regularly appearing in our columns have given a literary tone and a scholarly dignity to the dramatic journalism, as represented by THE MIRROR, that places it on a level with the best reviews and periodicals. They have, furthermore, greatly enlarged its sphere of usefulness and influence by bringing it thousands of new readers.

We have determined to make this feature even more valuable to the contemporary stage during the year just beginning. The contributing corps will receive frequent and important accessions and the interesting character of the essays will be maintained.

THE discharge of ARTHUR DAVENPORT by Mrs. CARTER's manager seems to be a case of rank injustice. The ground alleged—incompetency—is rather absurd, when all the facts and circumstances precedent to the signing of the contract are considered. On its face the discharge seems to have been dictated by a determination to retrench Mrs. CARTER's expenses; but the pretext assigned is sufficiently damaging, apart from the pecuniary loss entailed, to justify Mr. DAVENPORT in suing for heavy damages.

## A FEW NEW YEAR'S REFLECTIONS.

There has been wailing and gnashing of teeth in Wall Street for some time past. The "ticker" has ticked a discordant tune in the broker's ear, and the tape has coiled about him with the deadly affection of a cobra.

Up on Broadway, however, the Wall Street gloom does not penetrate.

In the manager's office there is calm content, and that peace which passeth the understanding of those that do not know what it is to have the S. R. O. sign outside and a plethora of treasure within.

The holiday business has been large, and the prospects for a prosperous season from now to May are bright.

Why should not the happy manager tilt back in his easy chair and smile, both retrospectively and prospectively, as he puffs his pipe?

The theatrical woods are full of Isaac just now. Beneath the spreading oak they mount their pedestals and defy the wintry blast.

There are all sorts and conditions of Isacs, long and short, fat and lean, knock-kneed and beef-to-the-heels, top-heavy and light-waisted.

But if none of them resemble the Venus de Milo, or even the loose heroine of *Dumas* story, they all have one point in common: sublime disregard for public decency and a vicious contempt for the good name of their profession.

But the Isacs that fill the woods will not long disfigure and disgrace their present surroundings.

They are not half so blue and "shivery" at this moment as the speculators who are striving to profit by exhibiting them to the vulgar herd.

The vulgar herd is not nearly so numerous as was thought, or it finds nothing that entices in the bestial show, for it is leaving the Isaac speculators to their own sweet devices and instead of coming money the latter are losing it with great freedom.

The latest advices brought from the woods by trusty scouts point to the fact that the Clemenceau Case ghost dance is drawing to an inglorious close, and that the undressed Isacs will put on their clothes ere many moons and retire from business.

But the orthodox clergy will take pains to see that the world does not soon forget them.

Modern Realism—low-browed, bull-necked, heavy-lidded—has begun another round in the prolonged battle with Art, for the championship of the stage.

What chance has Art, despite his vitality and the skill with which he wields his polished rapier, against the big biceps and hard knuckles of his adversary?

True, he has come to time with never-failing promptitude for every bout, and he seems to possess a wonderful power of recuperation. His friends and admirers are no, so numerous as might be wished, but they are loyal and fully determined to get fair play.

But Realism is pig-headed. He has gone into this combat swearing to annihilate his nimble opponent, and it will be a fight to the death. He is the idol of the populace; they find his style congenial and his "knocking out" proclivities suit their brutal instincts. If he succeeds in robbing Art of his old-fashioned weapon and trampling the life out of him before their eyes in the ring, they will go wild with delight.

But Art is wary and watchful. He has managed to come out of many a conflict victorious. He is nerved to the unequal contest by a divine conviction. To use the expressive vernacular of his adversary, he may "do" Goliath yet.

Patience and good-nature are striking characteristics of the American public. They will stand more imposition to the square inch than any other public under the sun.

In London when a rash manager seeks to disturb the vested rights of the gallery or pit there is a riot. If his doors are not torn down and his seats torn up he counts himself lucky. He knows the temper of his public and he realizes that any attempt to reverse his relation toward them will result in disaster.

But in New York it's different. Here the amiable public are supposed to be the servants of the manager, who can jockey them to his heart's content.

Were we not treated recently to a lawsuit by which two well-known stars sought to restrain the manager of the theatre in which they were playing from selling seats to privileged speculators? And did not the Court deny the application, solemnly asserting that the wrong was suffered by the public and not by the stars?

The public cannot get out injunctions against offending managers, but they can awaken from their fatuous complacency and decline to patronize theatres that are leagued with speculators.

They can—but, of course, they won't.

Now that real snakes have been added to

the menagerie of dramatic realism why does not Cleopatra Davenport take advantage of the opportunity for an effectual exit, suggested by an artist? The spectacle of "the serpent of old Nile" diving into the capacious throat of a mammoth ophidian, while Mark Antony's hair stands on end and the Sphinx smiles significantly, might increase the drawing powers of Sardou's panoramic play.

Congress has planted its substantial foot in the rear of the literary and dramatic pirate, and he is leaving headquarters with more haste than ceremony.

And it is high time that this dishonest guest should be kicked into the gutter. His presence has too long disgraced America in the eyes of the nations.

The International Copyright Law is not yet a fact, but the House has passed the bill, the President says he will sign it, and it only remains for the Senate to do its clear duty to the people and to literature.

## PERSONAL.

HILL.—Jennie Hill, who is regarded as the cleverest, as she is the best paid, artist on the vaudeville stage, sails from England for this country on Jan. 25 by the *Majestic*. She is under special engagement to Tony Pastor, and will make her first appearance at his theatre on Feb. 9.

BERKELEY.—Olive Berkeley met with great success in Honolulu, where she appeared in Editha's Burglar and Little Lord Fauntleroy. The little actress became such a favorite that pressing invitations to visit the other Islands reached her, and she accepted them. She will return to Honolulu to appear at a New Year's matinee.

JONES.—Henry Arthur Jones went to Antwerp to be present at the *premiere* of the Flemish production of *The Middleman* in that city. The municipality gave him a public reception in the town hall, and he was also fêted by the English club. The German version of *The Middleman* is making quite a triumphant procession. It has been produced at Bremen and Hanover, and is due next month at Berlin. Herr Barnay playing the part of Cyrus Bleckart, and also at Munich, Lubeck and Breslau.

BELLINI.—Laura Bellini has returned to New York, after a brief absence. She is probably the best comic opera singer and actress in America, and it is rather strange that metropolitan managers have heretofore allowed her services to be monopolized by traveling organizations. She is at liberty now, and the manager that is wise in his generation will take the hint.

DAVENPORT.—The other day Fanny Davenport received a letter from Ida Carpenter, a journalist of this city, notifying her that she had copyrighted *Cleopatra* and warning the actress against using that title. Judge Dittenhofer wrote Miss Carpenter that she might as well claim a copyright to Hamlet. The Librarian of Congress, of course, files and certifies anything that is sent him, but that gives no proprietary rights, *per se*.

BARRYMORE.—Maurice Barrymore has concluded that stalling is not all that fancy paints it. He has returned to the stock under A. M. Palmer and the comforts and some of the luxuries of America's capital city.

PATTI.—Madame Patti gave a dinner to 1,000 unemployed people residing in the neighborhood of her castle in Wales, on Christmas Day, and also provided tea for 1,200 school children.

DANIELS.—Frank Daniels has invested some money in Southern California property.

RUSSELL.—A benefit is preparing for Annie Russell, who has been an invalid for a long time. It will probably take place at Palmer's Theatre on an afternoon in the first week in February.

BELASCO.—David Belasco is writing a play for Harry Miner, which the latter may produce with his prospective stock company.

REID.—Merian Reid is spending the holidays in New York.

REED.—Mr. J. A. Reed, manager of the One of the Bravest company, was married at Chicago on Dec. 22 to Miss Blanche Symonds, of Minneapolis, the Rev. Dr. Locke, of the Grace Episcopal church, officiating. The bride is the only child of J. S. Symonds, the banker, and is to spend the Winter with her parents in Bermuda.

SENA.—It is rumored on the Rialto that the Actors' Fund will discontinue its dramatic bureau this Spring and that J. J. Spies will branch out again with an independent agency.

HOLLAND.—Joseph Holland has been engaged for the Charles Frohman stock company.

FRENCH.—T. Henry French has secured the American rights to *The Idol of the Hour*, the new melodrama now playing at Wilson Barrett's Theatre in London.

DE MILLE.—Henry C. De Mille is rewriting and adapting the German drama, *The Lost Paradise*, for Charles Frohman's stock company.



## THE USHER.



In *Usher*  
Mend him who can! The ladies call it sweet.  
—LOVE'S LABOR'S LOST.

Beginning this week *THE MIRROR* will devote some of its space regularly to pictorial features.

The publication of portraits on the first page was discontinued at the time the form of *THE MIRROR* was changed from twelve to sixteen pages, for several good and sufficient reasons.

In the first place, pretty nearly every actor of prominence had been portrayed, and it was impossible to maintain the standard of subjects.

The field for selection being limited, it followed that the principal page was frequently given up to pictures of obscure persons, whose personality neither warranted the distinction nor excited the slightest public interest.

Furthermore, the common practice of charging a price for these portraits of theatrical nonentities reduced them to a merely commercial level and robbed them of their legitimate *raison d'être* in a representative journal.

And last, but not least, these counterfeit presentments, as a rule, had no artistic merit or beauty, consisting for the most part of mechanical reproductions from muddy photographs.

These were the reasons for the abandonment of the old-fashioned idea.

The new feature will be entirely dissimilar to the old.

It will embrace satirical cartoons, humorous skits, delineating the follies and the foibles of the contemporary stage; clever sketches of scenes and characters from new plays; illustrations of theatrical life on the road; and occasional artistic portraits of players whose prominence and work are such as to justify their selection.

The endeavor will be to secure novelty and variety. The style and character of the pictures will be diversified constantly.

And, by the bye, I shall be glad to receive "ideas" for cartoons and sketches from members of the profession and *MIRROR*-readers generally.

They must be timely and pointed. A rough pictorial sketch or a clever written description will answer the purpose.

Every "idea" that is accepted will be paid for liberally.

Mr. Sturtevant, who entered the arena to reply to Mr. Donnelly's first article in *THE MIRROR* on the Shakespeare-Bacon question, has sent me the following communication, explaining his reasons for declining to prolong the discussion.

*My Dear Editor:*  
Allow me a hearing in your most popular department by means of which I may acknowledge Mr. Donnelly's compliments in the last issue of *THE MIRROR*.

This indefatigable "Baconian," whose conspicuous attribute of never knowing when he is beaten would surely have advanced him further glories upon military fields than it has done in the paths of literature, is evidently on the *outre* for a prolonged controversy. But *THE MIRROR*'s space limitations, is far too valuable to be lavished upon a discussion conducted inevitably after the first exchange of opinions, upon the "his 'tisn't" mode of argument so popular in the nursery.

Mr. Donnelly's article on "The Authorship of the Shakespeare Plays," in *THE MIRROR* of Sept. 25, has been answered by Messrs. Pope and Waldron in *THE MIRROR* of Nov. 1, and by myself in the issue of Nov. 8, and lest the public should think the "trio of cooks" have been laid low by the "vulture," I call its attention to the back numbers I have just cited. It will at once see that a reply to Mr. D.'s latest attack would but involve a repetition of the three articles that had called it forth.

The reason given by Moliere to his comedians for repeated instructions, "If I am always saying the same thing, it is because it always is the same thing," is excellent since no one has shown them to be founded on false logic and vain glory.

COLLINS STURTEVANT.

WASHINGTON, D. C., Dec. 27, 1910.  
Mr. Waldron, however, has something to say in reply to Mr. Donnelly's last article, and he will say it in the next issue of *THE MIRROR*.

Marks and Norman received a letter from a Detroit man who was desirous to join the chorus of an opera company, by way of beginning a professional career.

The agents sent the customary reply, that they could do nothing for him without a practical demonstration of his vocal abilities.

On Monday, to Marks and Norman's great surprise, a phonographic cylinder reached them by express from the Detroit.

The letter that accompanied it said that the

cylinder was filled with his vocal pronettes, and they could judge sufficiently of his abilities from the specimen sent. He explained further that it was cheaper to mail the cylinder than to buy a ticket to New York.

As the "two weeks' clause" victims multiply *THE MIRROR*'s position with regard to that iniquitous provision gains new supporters.

So heedless are professionals regarding certain matters vitally affecting the well-being of the whole guild that it is next to impossible to arouse them to rebellion against a wrongful custom until they have suffered its consequences personally.

But the time will come—and it's not far distant now—when actors, one and all, will refuse to sign contracts containing this objectionable clause.

Such cases as are described elsewhere in this *MIRROR* proclaim the urgent need of the change.

There can be no freedom from loss, insecurity and injury by actors while this senseless and inequitable arrangement prevails.

The Actors' Order of Friendship, it seems to me, might very properly agitate this question.

One of the principal objects of that estimable and influential organization is the protection of actors from injustice.

It has spoken emphatically against "loud" posters and suggestive theatrical pictures. Will it not raise its voice in protest against the outrageous "two weeks' clause" which has wrought incalculable injury to scores of actors?

## PAID UNDER PROTEST.

On Tuesday of last week the costumes used in Fanny Davenport's production of *Cleopatra* were seized by the United States Treasury agents on the ground that the duties had not been paid. They were made in London and brought to this country on the *Britannia*. Ben Stern declared them to be free from duty as "tools of trade."

The outfit was passed through the Custom House and taken to the theatre; but the authorities did not let the case end there, as it was charged that Miss Davenport had purchased them in London and the goods should have been entered as her property. The attachment of the costumes by the officials did not interfere with the performance, and Miss Davenport gave a bond for the payment of the duties in case the decision was against her.

On Saturday the costumes were appraised at \$3,750, and ex-Judge Dittenhoefer, Miss Davenport's counsel, consented to pay the duties, \$2,030.15, under protest. The case will be appealed to the proper authorities.

It is curious, in this connection, to note the sad exaggeration indulged in by Miss Davenport's managers. Had it not been for the appraisal by the United States officials, the public might still believe their statement that the costumes cost \$15,000.

## AMATEURS PIRATE GILLETTE.

And now the amateurs are coming to the front as play-pirates. A few weeks ago the Mansfield Dramatic Club, of Brooklyn, announced that they would present *Field by the Enemy* at the Criterion Theatre on the 10th inst. H. A. Rockwood, who is the representative of William Gillette, author of the play, warned them not to do so, and he notified J. White, manager of the house, that if the play was produced he would be held responsible.

The result of these notifications was that a committee from the club called at Charles Frohman's office and saw Julius Cahn, who acted as Mr. Gillette's representative in Mr. Rockwood's absence. This committee promised Mr. Cahn on their honor that they would not present the play. They said that they had already paid the rent of the theatre for the night in question, and Mr. Cahn promised them that he would refund this money in case they could get no other play ready in time, and also stated that at some future date the club should have permission to perform one of Gillette's pieces without cost.

Mr. Cahn, after receiving the assurance of the committee, notified Mr. White of the visit, and also told him that if further preparations went on for the production of the play an injunction would be served.

"The reply to this letter," said Mr. Cahn, in relating the circumstances to a *MIRROR* representative, "was kept back by Mr. White as late as possible. Then he wrote us that he did not see how he could stop the performance even if it was a printed play, and was given without our consent."

"By this time it was too late to get out an injunction. I had trusted to the word of the committee, and Mr. Rockwood, who was then ill, believed that the performance was to be repeated throughout the week, and there would be ample time to get out the injunction. The play was given, and every door in the theatre was barricaded, but it

spite of that Mr. Rosenblum, Mr. Gillette's attorney, served a written notice of warning on all the actors, as well as on Mr. White, that we would hold them all responsible for personal damages.

The performance went on, nevertheless, and we are now bringing suit against every member of the company and all others connected with it. In my opinion it will cost the boys between \$1,000 and \$4,000 for their evening's fun, but we are determined that this sort of thing shall not be kept up. Simply because the play has been on the road several seasons people may imagine that it has lost its value to Mr. Gillette, but we shall protect it as rigorously as though it had been produced for the first time last night."

## MR. JONES' NEWEST PLAY.

Henry Arthur Jones read his new play to the Haymarket company the other day. It will be put in rehearsal at once and take the place of *Called Back* as soon as it is found necessary to make an alteration in the evening bill.

The piece, which is in four acts, extending over a period of four or five years, is of a more romantic character and will be a larger stage production than either *The Middleman* or *Judah*. The first act opens at the Quaker settlement on the island of St. Endelion, off the western coast of Cornwall, and the second and third acts are laid in aristocratic London society—one of the scenes being a realistic representation of a reception at a ducal mansion at St. James' Park.

In the same way that *The Middleman* depicts the struggle between capital and labor, and *Judah* that of science and spiritualism, so this piece will deal with the recrudescence of the spirit of Puritanism, and oppose to it the average, easy-going, moral code of a great section of modern town life.

The cast will include Beerholm Tree, Mr. Fernandez, Fred Terry, Fred Kerr, Julia Neilson, Miss Norreys, Rose Leclercq, and Blanche Horlocks. Mr. Jones has been engaged upon this piece ever since the production of *Judah*—in fact, it was planned out prior to that production.

Mr. Tree is said to be pleased with the play and his part, which is that of a typical man-of-the-world in the best society, and there is some possibility of his coming to New York with the Haymarket company next Autumn. He is making arrangements to leave himself free to do so if it can be arranged.

## MR. PARKER EXPLAINS.

The Royal Pass company had some trouble recently on the Pennsylvania circuit. In an interview with *THE MIRROR* correspondent at Mahanoy City, Harry Doel Parker, manager of A Royal Pass company, said that the company was booked to play at Huntingdon, Pa., Dec. 8, but he canceled the date, giving four weeks' notice to the Opera House manager. He then filled in the date at Punxsutawney, Pa.

The two local managers of Huntingdon and Punxsutawney are not friends, and the Huntingdon manager followed the company to Harrisburg, and there attached the box receipts for \$100, claiming that that was his share of a \$400 house that he lost by the company canceling the date.

Mr. Parker was not in a position to stay and have the case legally decided, and was, consequently, imposed upon, as he claimed, and was put to an expense of \$50 before he convinced the Huntingdon manager that he had dealt fairly with him and had given him double the notice of cancellation that is required.

## BESTIAL PANDERING

The notoriety achieved by The Clemenceau Case has not only led to the sending forth of a number of companies with various versions of the piece, but managers of female specialty and minstrel troupes are hastening to partake of the unsavory "boom," which happens to be just in their way.

Several of these people have introduced condensed versions of the piece into their entertainments, while others have been content to give the "model" scene alone.

What the effect of this infection is likely to have on the public of the smaller towns can be judged by the following extract from the columns of the Chillicothe, Ohio, *Daily News* of recent date.

THE SENSATIONAL BOOM.

Chillicothe is full of lovers of feminine beauty, and all of them can have an opportunity to gratify their desires in this respect at Bryant and Saxtle's big show next Tuesday. There will be sixteen charming and shapely young ladies on the stage arrayed in tights, which display to the best advantage their plump and rounded limbs. Just think of it. Sixteen large and juicy chunks of feminine voluptuousness. The studio scene from the celebrated Clemenceau Case, in which the Countess Ida poses nude before her artist-lover is one of the notable features of the scene. This one scene alone is worth the price of admission. There is, however, nothing that could possibly offend the most fastidious.

The concluding sentence of this graphic notice was probably dictated by the country editor's cautious sense that some of his readers might possibly consider the preceding description rather too startling for the press of a respectable community.

## PROFESSIONAL DOINGS.

JEANNETTE CHARLES, late leading lady of the Fort Donelson company, has accepted a like position with W. J. Fleming's *Around the World* company.

FRANK MORDAUNT has been lent to Frank Sanger for Mr. Potter of Texas. He has signed a contract with Charles Frohman covering next Spring and Summer and next season.

DAVID M. PEYNER says that he has no further interest in the Raglan's Way company, having retired from the management at Galveston, Texas.

MARLANDE CLARK will produce a new comedy, entitled *How Am I* on Jan. 1. The piece has been adapted from the French by Florence Gerald.

The Turnverein, of Findlay, Ohio, have just completed a fine brick building in that city, containing a theatre, to be called Turner Opera House. The theatre has all modern improvements, and will be dedicated early this month by A Pair of Jacks company.

On Christmas afternoon Alberta Gallatin played *Parthenia* to a light house in Plainfield, N. J., and in the evening to a fair house. Miss Gallatin's *Rosalind*, according to Mr. Alfred Ayres, who went over in the evening, will compare favorably with the *Rosalind* of the best of our younger comedienne.

A LITTLE weekly puff-propagator, called the *Stage News*, intermingles its paid paragraphs with news items of real interest stolen from *THE DRAMATIC MIRROR*.

A REMARKABLY large business is being done by Corinne in the West, according to reports. The actress is about to start on her California tour, playing Denver and all the larger cities in California and Oregon. The trip will last about sixteen weeks.

ANDREW LEAVELL, the old minstrel, celebrated his golden wedding in great style at his Harlem residence last Saturday night. At the same time and place his daughter Sarah, who is Mrs. Charles Stuart, celebrated her tin wedding.

JAMES L. EDWARDS, of Lytell and Stone's stock company, now playing in St. John, N. B., is winning commendation from the press of that city for his clever acting in the leading parts of such dramas as *Hoodman Blind*, *The World* and *Paul Kaurar*.

The new Grand Opera House at Meridian, Miss., was opened recently under the management of Marks, Rothenberg and Co. Among those present who made addresses were Chief Justice Woods, of the Mississippi Supreme Court, and the Hon. John W. Fewell.

GEORGE C. STALEY in A Royal Pass played to \$1,507 at Wilkesbarre, Pa., on Christmas Day, according to a telegram from his manager, Harry Doel Parker.

HARRY L. HAWLIN seems to be getting a corner on the farce-comedy comedian market. He has secured for The Fakir Mark Sullivan, now with Natural Gas, Rose France, at present with The City Directory, Jeannette "St." Henry, and Max Arnold. The Fakir is in St. Louis this week, but it will be in and around this city during the months of January, February, and March.

A CLEMENCEAU Case company, with Nadage Dorce as the star, recently organized in this city, and under the management of Charles Du Bois and Edward Emery, is reported to have disbanded at Watkins, N. Y. Lack of capital on the part of the management is assigned as the chief cause of the collapse.

CHARLES FROHMAN has secured the American rights to a new German comedy by the author of the piece from which *All the Comforts of Home* was taken.

HARRY CRANFALL, comedian of John A. Stevens company, has left that organization. He thinks of putting his comedy *Misfits* on the road.

ETHEL LYONS has signed for a soubrette part in Fleming's *Around the World*.

MARKS and SHAFER'S International Specialty company, which began an engagement at Hammerstein's new Harlem Opera House on Monday night, is now partly composed of American artists. Among the new features recently added are Lottie Gilson, Charles Kirke, and the original Delbauer, the human frog, who has been especially engaged. Children's matinees will be given on New Year's Day and Saturday. These will be the last appearances of the company in New York prior to the departure of the European members for their homes.

FANNIE G. BERNARD has joined the Ward-Bowers company.

THOMAS PA is manager of The Stowaway and Hustler companies, will probably star John Kernell next season, either in a farce or in Irish drama.

LAWRENCE MUYDIN has rejoined Robert Downing's company.

CHARLES H. HARRISON and Helen Beattie, soprano and tenor, will be in *Grimsby* at the Cohan company.

HARRIS' *Opera House* at Lyons, Iowa, was destroyed by fire last week.



## THE DACRE-DALLAS DISCHARGE.

Arthur Dacre, who was brought over to fill a twenty-five weeks' engagement in Mrs. Leslie Carter's company, made the following statement last Saturday to a *Mirror* reporter, concerning his engagement and the violation of his contract on the part of the management by his recent unjustifiable discharge.

"Early in this year Mr. E. D. Price, then in London, wrote to me and offered me the engagement of leading man to a new society star, Mrs. Leslie Carter. I refused again and again, but he pressed me again and again. Finally, I asked a certain salary, saying nothing less would tempt me to break up my home and leave England. He offered a smaller sum. One morning I received a letter saying, 'Can I see yourself and wife together at once?' I telegraphed back, 'Impossible, to-day. We have to act at Colchester (a town about two hours' journey from London) to-night.'"

"As I was going on the stage that night at Colchester, Mr. Price sent his card to me saying he was in front, and wanted to see me after the performance. My wife and I saw him in front during the whole evening. Afterwards he came to our hotel and supped with us. It is unnecessary to describe all that took place. Suffice it to say that he remarked, 'I'm going to give myself away. Mrs. Dacre, I must have your husband. I came down here to offer to split the difference between his salary and mine. I've seen him act to-night, and I will give him his screws. Besides this, I'll pay your passage both ways, and you shall travel with him whenever he goes.' As a slight detail I may mention that my wife has remained in New York whenever I had traveled. The original contract is entirely in Mr. Price's handwriting, and was signed by both of us at the office of the American Consul in London. The clauses are as follows:

"This agreement made and entered into the nineteenth day of May, 1900, at London, England, between Mrs. Leslie Carter, by her manager, E. D. Price, of New York City, United States of America, and Arthur Dacre, of London, England, witnesses:

"That Mrs. Carter hereby engages Mr. Arthur Dacre for entire leading parts in her dramatic company for a season in the United States and Canada of twenty-five weeks or more, commencing on or about November the 25th, 1900.

"Mr. Dacre agrees to perform to the best of his ability such leading roles as may be assigned to him, to dress the modern parts in a first class manner, not to play for any other person or persons, other than Mrs. Carter, during said season, without the direction or consent first had in writing, and to faithfully conform to the rules and regulations established for the proper discipline of the company.

"Mrs. Carter agrees to pay Mr. Dacre the sum of fifty pounds (£50) per week and guarantees that the season shall be at least twenty-four weeks in duration, also to pay first-class fares for himself and wife from London to New York and return, and while upon tour. Also sleepers. Steamship tickets are to be furnished through Lowe's Exchange, as Charging Cross, London, and Mr. Dacre is to receive from Mrs. Carter through said Exchange on or before the day of sailing the sum of Two Hundred Pounds (£200) sterling, these to constitute salary for the last four weeks of his engagement. Mrs. Carter further agrees to feature Mr. Dacre in all advertisements, announcements and paragraphs.

"Mr. Dacre agrees to give at least two full weeks for rehearsals in New York preparatory to the opening of Mrs. Carter's season, and to allow Mrs. Carter the right to close during Christmas and Passion week without payment of salaries, if she so elects, it being expressly understood, however, that he is to receive salary for a period of at least twenty-five weeks.

"My part in *The Ugly Duckling* was a very small one. In two acts it consisted of a few lines. Mr. Price, Mr. Belasco and Mrs. Carter repeatedly said I did all I could with it. Mr. Price said to me and others, 'If I had thought it would be so poor a part is it likely I would have brought you from England and given you fifty pounds a week to play it?'

"I solemnly declare that I did my utmost, notwithstanding my bitter disappointment with the part. All the ladies and gentlemen of the company sympathized with me and that no one could do more with it. Although for four weeks it was altered almost every night—on several occasions an act being given to me entirely rewritten. I was never imperfect, and by way of caution, I never left the stage after playing an altered part without saying to Mr. Belasco, 'I may ask you to witness that I have been quite perfect in these alterations. At last finding that I could not be insulted out of the theatre, Mr. Price sent for me at the end of the performance on Friday, Dec. 19. He was walking on the stage with Mr. Belasco. Price said: 'Now look here, I'm going to make short work of you. I'll come to the point at once. You're a disappointment to the management, to the public, and the press.' I said, perfectly cool: 'My dear sir, you won't tempt me into losing my temper, but that is a lie. I have done my best with the part, and, with hardly an exception, the press has recognized the pooriness of my opportunities, have sympathized with me, and have said I have done all I possibly could.' Price said: 'Well, that's all right, but I give you a fortnight's notice.' I replied: 'You cannot do this. I have suspected your purpose for some time, and have already had legal advice. My lawyer has told me not to argue with you, but on the first sign of annoyance to telegraph to him. I shall not take your fortnight's notice, accordingly.'

"The next day was Saturday. Hitherto salaries had been paid in the afternoon. They were not paid till late that night. As mine was not brought to me, I asked the

treasurer for it. He simply said: 'I have none for you, sir; but I have this letter.' The letter he handed me was as follows:

HOLLIS STREET THEATRE,  
BOSTON, Dec. 20, 1900.

DEAR SIR:—I am reluctantly compelled to notify you that your services as a member of Mrs. Leslie Carter's company will not be required after Saturday, January the 1st, two weeks from this date. I am fully prepared to test in court the validity of the contract under which you were engaged. The reasons which govern my action are quite well known to you, and I regret very much that you have not withdrawn voluntarily and spared me this unpleasant necessity. The ground of your dismissal is incompetency. You have not justified the expectations nor fulfilled the reasonable requirements of the management. Your performance of Douglas Oakley has disappointed the public, has been unfavorably commented upon by the press, and has been objected to by managers. You have been a slow and imperfect study, and despite frequent rehearsals are not now at ease in the part. No later than last Monday night you restored an entire scene that had previously been cut. Instead of being an aid and help to Mrs. Carter, as we confidently expected, you have proved a distinct detriment to her.

Up to the time of your arrival in this country you were exclusively paragraphed and featured by me, altogether too much so, as events proved. To give you any prominence above the other members of the company, all skilled and capable players, would be to arouse expectations which your acting does not justify, and, therefore, to increase the feeling of disappointment which is created.

We have in preparation other important plays. We do not feel justified in trusting to you the leading parts, and I must, therefore, replace you with a more efficient actor.

This notice would have been justified after your first week in New York. We have delayed it far beyond a reasonable time in the vain hope that you would show some slight improvement. You received, before sailing for America, return fares for yourself and wife, and an advance of \$1,000. Upon this advance I credit you \$200, the amount of your salary for the week ending to-day. In the event of your being unprepared for this deduction, and being subjected to personal inconvenience thereby, kindly notify me and I will personally loan you any money which you require to meet your payments in Boston. Very truly,

Signed, E. D. PRICE, Manager.

"I took the letter quietly to the green-room, and read it aloud to several of the ladies and gentlemen of the company, without any comment. One of the ladies burst into tears, and said: 'If this sort of thing can be done, God help us all; we are none of us safe.'

"Whether this sort of thing can be done remains to be seen. I am in the hands of my lawyers, and a stranger in a strange land. I am about to submit my case to the American law. I have told my story as simply as possible. I have omitted much that I might have said. I simply ask that my contract be read side by side with Mr. Price's letter, that the ladies and gentlemen of the company will speak of me as they have found me. I will not insult the press by asking that it give me a fair hearing, for I am sure that the editors will do this, notwithstanding the frequent hostings of the gentleman who has said 'that he can do what he likes with the press.'

"Mr. and Mrs. Kendal telegraphed: 'Our heartiest sympathies. Shall be very pleased to speak in your behalf if necessary, but have no fear, you will be sure to get justice in America.' Henry Neville telegraphed: 'Heartiest sympathy to your dear wife and yourself. Keep good heart. England acknowledges your ability. Besides, your contract is perfect and you are certain of justice from American law and American people,' and he wrote subsequently 'you are sure to come out all right, otherwise what is the use of a contract.' I have received dozens of letters from actors and actresses expressing sympathy and begging me to fight my case, and several prominent New York managers have urged me to take course, the same saying that my case is the sort of thing which gets American managers a bad name in England."

Another victim of the Leslie-Carter-Belasco-Price combine is Mervyn Dallas, the English actor. To a *Mirror* reporter Mr. Dallas said:

"I consider that I have been shamefully treated. The matter is now in the hands of my lawyer, Judge Daly, and he has commenced a suit for damages against Mrs. Carter. Last January, E. D. Price, who was the manager for Richard Mansfield, made me a proposal to join Mrs. Leslie Carter's company. I was to be leading heavy and the salary offered me was an inducement to accept the engagement.

"When it came to signing the contract, I objected to two things. One was that the agreement contained no mention of what line of business I was engaged to play; the other was a two weeks' notice clause. The latter objection, however, Mr. Price himself had removed by running his pen through the paragraph. I had previously told him that I would never sign a contract containing the two weeks' notice clause. But as the line of business was not specified I returned the document to Mr. Price, and he had a new agreement drawn up with the new clause 'heavy' leads inserted. I immediately signed this second contract without stopping to see if the two weeks' notice clause was still erased as before, and I returned it to Mr. Price. It was only the other day, when I received a notification from Mr. Price to the effect that my services would not be required three weeks after date, that I looked again at the document I had signed. The two weeks' notice clause was there. It had not been erased on the second document. By design or accident, I cannot say."

After my arrival in New York I heard, much to my astonishment, that J. H. Henley had been engaged. I immediately asked Mr.

Price for an explanation. He told me that Mr. Henley was a favorite here, and that they had thought it better to give him the part I was to act in *The Ugly Duckling*. "But you're all right," he added. "I've had another written expressly for you by Archie Gordon. You will be fully satisfied." With this formal assurance, I consented to accept another part, and a few weeks later it was put into my hands. It was not a bad part, and if David Belasco had left it as it originally stood I could have done something with it. But the play was too long, and I was made the victim. Belasco took my part and blue-penciled page after page. Finally I consented to play it, but with the strict understanding that I played it under protest."

"*The Ugly Duckling* was not a financial success, and the management—the responsible head of which, by the way, I have never been able to find—began to curtail expenses. They came to the conclusion that my part was not essential to the play, and I was therefore dismissed without ceremony."

Mr. Dallas was with Richard Mansfield last season and is well known in London as a painstaking and competent actor. He is singing Mrs. Carter under his real name—Mervyn Vavasour Saint-Ford.

Ian Robertson, who was brought over to this country to act in Mrs. Carter's company, was also made a victim of the two weeks' notice clause. He has placed the matter in the hands of his attorney, and intends to test the validity of the clause in the courts at the earliest opportunity. Mr. Robertson returned to Europe some weeks ago.

## THE MINNEAPOLIS BIJOU BURNED.

Jacob Litt's Bijou Theatre at Minneapolis was burned to the ground last Sunday morning. Only the walls are standing. All the scenery and properties are destroyed, and the total loss is estimated at \$30,000, which is fully covered by insurance.

The McCarthy Mishaps company had got out of the building the night before, and they were to have been succeeded by Brady and Welty's Great Metropolis. By an arrangement with Manager Conklin, of the Lyceum Theatre, all of Jacob Litt's Minneapolis engagements will be filled at that house until a new theatre is built.

Mr. Litt was in Utica, N. Y., at the time the fire took place. He started immediately for the West.

## MINNIE PALMER IN GOOD HANDS.

H. S. Taylor and Harry Williams have secured Minnie Palmer's services and they will star her in H. T. Craven's play *A Miser's Will*, opening on Jan. 26.

The piece will be given an elaborate production," said Mr. Williams, yesterday. "It is our intention to procure a strong cast and prepare a lot of expensive scenery."

"Mr. Taylor and I have unbounded confidence in Miss Palmer's ability and drawing power. With reputable and judicious management she will undoubtedly achieve the pecuniary success her talents deserve."

Miss Palmer is to be congratulated on having effected this arrangement. Both Mr. Taylor and Mr. Williams are experienced managers, whose methods are legitimate and who will present their new star on a dignified and respectable basis.

## DEATH OF OCTAVE FEUILLET.

Octave Feuillet, poet, novelist, and dramatist, died in Paris, last Monday, at the age of seventy-nine. M. Feuillet was a member of the French Academy, and one of the most prominent literary figures in France.

His reputation as a novelist was made with his "Roman d'un Jeune Homme Pauvre." This remarkable work received the high distinction of being crowned by the French Academy. His other novels include "Monsieur de Camors," "La Mort," "Un Mariage dans le Monde," and "Honneur d'Artiste." His best known plays are "Un Roman Parisien," "Chamillat," and "Le Sphinx." A dramatic version of "Le Roman d'un Jeune Homme Pauvre" also achieved considerable success.

Octave Feuillet was one of the last and best supporters of the idealist school. He had no great regard either for the realists or other theorists, and "Monsieur de Camors" was the broadest concession he ever made in their direction. He was essentially a drawing-room novelist, his style abounding in grace and delicacy, yet lacking in that virile strength we admire in the younger and bolder schools.

The production of his play, *Chamillat*, at the Comédie-Française in 1886, was the most important event of that season, and Coquelin scored one of his greatest successes in the title role. The death of Octave Feuillet will be regretted deeply by all lovers of pure and entertaining literature.

A new burlesque, entitled *The Devil in Search of a Wife*, will be presented by amateurs of the Manhattan Athletic Club at the Garden Theatre, Dec. 21, for the benefit of the Actors' Fund.

## CLEARING.

HENRY MYERS, manager of The Paymaster company, gave a reception in Chicago, last Wednesday, after which a dinner was served to forty guests. The reception afforded an excellent opportunity of presenting Mrs. Myers to the members of the company and other professional friends of Mr. Myers, who entered into the bonds of wedlock about three weeks ago.

FAUST UP TO DATE resumed its tour at Troy on Monday night.

GEORGE CONY has been engaged for One of the Bravest company.

From the arrangements made, the entertainment at the Broadway Theatre on Sunday evening, Jan. 18, under the auspices of the Five A's, will be a most enjoyable one. The list of artists who will take part comprises some of the best people in the profession. Among the novelties will be a burlesque quartette composed of four prominent comedians.

AMY ROSELLE (Mrs. Arthur Dacre), the celebrated English actress, will make her first appearance on the American stage as Esther Sandrez, at a matinee to be given on January 8, at the Madison Square Theatre, in aid of the Little Mothers' Fund. Mr. Drew will appear in the part of Henri Vendelle.

The Messrs. Rapelyea, of the National Theatre, Washington, have secured a lease of the Lincoln Music Hall, in that city, and will convert it into a first-class theatre, rechristening it the Academy of Music. This will give Washington three first-class houses.

SYDNEY DREW has been engaged by Frank Sanger for Mr. Potter of Texas. Louis Massen will also be seen in it.

The receipts at the benefit of Hank Johnson, the old-time manager and agent, at the Bijou Theatre, on Sunday night, amounted to more than \$1,000.

SCHNITZ EDWARDS, the comedian, has given up acting and started a book-making establishment at Guttenberg.

JACOB LITT launched his new venture, Von Vomon, at Troy, on Christmas Day. The piece is said to have made a big hit.

MADAME ALBANI and Mrs. John Wood have sent to this city two handsome dolls to be disposed of by subscription for the benefit of St. Mary's Free Hospital for Children.

JOHNSTONE BENNETT has been engaged by Charles Frohman for his stock company.

E. E. RICE's World's Fair company has disbanded.

THE OLD HOMESTEAD is to be withdrawn from the Academy on Saturday. It will be succeeded by Joshua Whitcomb.

THE POWER OF THE PRESS, Gus Pitou's new play, is to be produced at the Star for a run on March 10.

BERTHA ROCH left the cast of *Ship Ahoy* on Saturday night, on the ground that her salary was to be reduced. Her place has been taken by Adele Cora Reed.

GEORGE MELVILLE, of the Hanlon's Superba company, had a narrow escape last week. On Friday morning he was discovered unconscious in his room at Vieth's Hotel, Boston, with the gas turned on. It is thought that the stop-cock must have been accidentally struck by his hand. He was resuscitated with difficulty.

JOHN L. SULLIVAN, in last Sunday's  *Herald*, tells how he came to adopt the stage in preference to pugilism as a profession. The autograph signature of John L., a labored and almost patrician specimen of calligraphy, is the only personal feature of the champion knocker-out, as the article is couched in Addisonian English. Next season John L. is to appear as the hero of a war drama—61 to 65.

HENRY'S Hearts of Oak company disbanded recently at St. Joseph, Mo.

BERTHA FISCH, of The Pearl of Pekin company, claims that while playing with that organization at the Grand Opera House, San Antonio, Texas, on Dec. 16, her dressing-room was entered by a window opening on the street, during the performance, and her jewelry stolen. Manager Mullaly, of the Grand, seems to discredit the alleged robbery, and claims that it could not have occurred as described. Miss Fisch also complained that only thirty minutes was given to dress after performances before the gas was turned off in the theatre, but Manager Mullaly meets this objection by the statement that that is all the time required by Emma Abbott, Emma Juch, Mrs. Langtry and other stars of note.

JOSEPHINE CAMERON has closed her regular season here, after filling all the time booked for her by A. B. Anderson, and is to try a supplementary season at New Britain, Conn., to-morrow (Thursday). Her tour will extend through New York State, the South, and the West. At Dover, Me., last Tuesday, Miss Cameron presented *Forget-Me-Not* for the benefit of an invalid at that place.

ALICE HAINES-HARWOOD, of the Shenandoah company, has returned to New York. She is seriously ill.

KATE BLANKNEY has joined The Great Metropolis company.







## THROUGH ROSY GLASSES.

BY GEORGE W. HOWS.

The once popular shibboleth concerning the "palmy days of the Old Park" has sunk into innocuous desuetude, for the reason that the generation of theatregoers who used to attend the playhouse on whose former site the *Mail and Express* is now published has passed away.

Occasionally we run across the name "Gentleman George" Barrett and the other old-timers, but there are few men living to-day who saw them in the life, and those few have forgotten the "palmy days" in the lapse of time. But there is a generation of theatre-goers—and they are not such very old fellows either—who have a standard of acting they place against that of the present day, and not always to the advantage of the latter. They affect profound contempt for what John Brougham once called the "pantaloon drama." When they come to speak of the past, however, the color of the dramatic horizon changes. They are like the man in the play who sees things differently through different spectacles. For the present they have the pessimistic spectacles of brother Gregory; but, for the past, the glasses through which they look are rose-tinted and all that they show is bright and winsome.

It was Talfourd who said that "It is the past only which we really enjoy as soon as we become sensible of duration. Each bygone instant of delight becomes rapidly present to us, and bears a glass which shows us many more." And he was right. The present is the hurrying, relentless struggle for mastery, but over the past there hangs the glamor of pleasant memories; and in thinking of the sweet we forget the bitter. It is the golden side of the shield that confronts us with the glittering surface of a radiant past.

To be perfectly candid, are not those who think so much of the past justified, to a certain extent, in their criticism of the stage of the present? Has the art of acting advanced, stood still or retrograded? Of course, the improvement in mere stage-craft is something remarkable, but this is due to the improvement in the mechanical arts and the discovery of new appliances for the production of stage effects. It is something entirely aside from the acting and, too often, elaborate scenery is used to cover up a multitude of dramatic sins.

Take the recent production of *Joan of Arc*, for instance. The scenery dwarfed the acting completely. In the great Shakespearean revivals of Charles Kean the pageantry, while it was imposing, never overshadowed the actors; and, although there may be more glitter and gew-gaws about modern revivals the scene painter, the carpenter and the costumer are too obtrusive. Then again, there are some ludicrous anachronisms in the vaunted archaeological correctness of modern revivals. Men of distinction are engaged to prepare designs for the costumes from what are supposed to be reliable sources; but there must be something very wrong somewhere for these revivals differ marvellously. Here was Mr. Mansfield's recent revival of *Richard III.* Well, his costumes were announced as being absolutely historically correct. So were the costumes of Edwin Booth's revival of the same tragedy at his own theatre and so, also, were those of Jarrett and Palmer's elaborate revival at Niblo's Garden. As a matter of fact, the costumes in each were of a totally distinct period—which rather smashes the authorities. Back in the old times, we did not hear so much about archeology but we contrived to see a great deal of good acting.

I remember seeing Charles Kean play *Louis XI.* at the Broadway Theatre, formerly Wallack's, in Broadway, near Broome Street, with scenery that would be a disgrace to the cheapest variety show of the present day, and yet the memory of that performance is more strongly impressed upon my mind than the recent production of Henry Irving, with all its panoply and modern appliances. Just here comes in the question as to whether the art of acting has progressed, stood still, or retrograded. In many instances the second postulate seems to be the correct one. Mr. Irving's *Louis XI.* was the reflection of Charles Kean. Every intonation of the voice, every action, every piece of "business," were imitations of what I had seen Charles Kean do twenty odd years ago. It was a good deal like seeing Kean in a Claude Lorraine glass; the motions were all there, but the soul was missing. I do not know whether Irving, Sheridan, Albani and the others who have played *Louis XI.* of late years ever saw Charles Kean in the part, but it is certainly a strange coincidence that all of them employ his "business" throughout. He set the model after which others have copied. Is it not natural, therefore, that we should see the original under the rosy glow, and be apt to use brother Gregory's glasses when we regard the imitation?

After all, too, is not acting very largely a matter of tradition, that has been handed down from the ancients infused with fresh life by Garrick, percolated through the Kembles,

the Keans, the Booths, Macready and Forrest until it reaches us at the present day—so far, at least, as the Shakespearean and legitimate drama goes—a thing of rote, inflexible in its rules and almost cast-iron in its methods. Forrest may be said to have been the most original of all comparatively modern actors, for the reason that he infused into his work an amount of strenuous virility and a freshness of temperament which few of his predecessors had displayed.

He was the antithesis of Macready, who, though scholarly, was pedantic, and if there ever was such a thing as an American school of acting, he was its founder. It is the fashion of the dilettante of to-day to deride him and his methods for their robustness, but even in his decline, when he was racked with pain, and when he played that last pathetic engagement at what is now the Fourteenth Street Theatre, to audiences that did not quarter fill the house, he was like a dying Titan amid a band of pigmies.

Of course we have our tragedians of to-day, and, as a rule, they are men of talent, but there is not one of them who can carry their audiences by the whirlwinds of passion which made Forrest *sui generis*. In his earlier days Edwin Booth had much of this forceful earnestness—his *Bertuccio* is a performance to be remembered as one of the brightest memories of the American stage—but of late years he has become almost listless in his art, and the plea that is put forward to the effect that his acting is more mellowed and studious does not avail. Better far an age of Bertuccio than a cycle of the present Hamlet.

Lawrence Barrett still stands the most absolutely perfect representative of the character of Cassius since the great Charles Cooper, but I like best to think of him when he first essayed the character at Niblo's Garden to the Brutus of E. L. Davenport and the Mark Antony of Walter Montgomery—poor, bright, winsome, talented, whole-souled Walter Montgomery, whose life had been so happy and whose death was so sad!

That was a cast of Julius Caesar upon which the glasses shine with the most roseate of lights and it has never yet been surpassed, not even in the notable revival at Booth's Theatre, when Booth, Barrett and Bangs played the three leading characters.

There is one school of acting that seems to have disappeared entirely from our stage, and that is the romantic. Since the death of Charles Fechter and J. W. Wallack, Jr., no actor has arisen to claim their place. Henry Irving as *Matthias in The Bells* approaches the standard more nearly than any other, but his mannerisms of speech and action detract from the general effect and he fails to imbue the character with the peculiar mysterious horror and remorse which were so subtly, and, withal, forcefully developed by Wallack.

Next to Fechter, J. W. Wallack, Jr., was unquestionably the most remarkable romantic actor of the modern stage, and his versatility was unbounded. He was one of the most dashing Mercutios ever seen; he was an imposing and impressive *Macbeth*, and his *Fagin* was a picture that dominated the stage at the time of its presentation, and is still held as one of the great memories of the past. But in *The Man with the Iron Mask* he did one of the most wonderful pieces of acting I remember, and it was all done with his hands. It was in the scene in this almost forgotten play where the unfortunate prisoner is shown with the mask concealing his face. It is a scene of most thrilling intensity and of varying emotions, but the face of the actor is not seen, and it would be difficult to imagine how the actor could convey these emotions, being denied facial expression. Wallack did it with his hands. I cannot explain precisely how it was done, but into those white, emaciated members he conveyed a power of expression, a pathos of sorrow that were overwhelming in their tragic intensity.

Fechter came upon us almost like a flash of lightning from a clear sky. He threw the traditions to the four winds of Heaven and was himself alone. Of course it is heresy to say it, but, to me, no actor before or since has so fully realized the ideal of Hamlet. He looked the part magnificently; his imposing presence, crowned with the blonde wig he adopted, in the face of so much ridicule, made him the noble Dane in very actuality. And then he went at the part straightforwardly and honestly.

He virtually said: "I don't propose to give a Hamlet that is abstruse, philosophical, or metaphysical. I am going to show you the picture of a human being with strong emotions and a somewhat unbalanced mind, where grace has been engendered by contact with courts and whose purposes are honest, even if they be chimerical. In short, I am going to show you a man and not a conundrum." And he did.

Probably there will never come such a Hamlet again; and yet, should one come, caviare as the melancholy Dane is to the present generation of theatregoers, he would create a fresh sensation. But Fechter was a peculiar production of the drama, which it is

not likely either the drama or nature will repeat.

As for comedians, we have with us now Jefferson and Florence, and even when we train the rosy glasses upon Burton, Blake and the two Placides, all of mirthful memory, this merry pair come within the radius and loom forth in glowing colors. Indeed, they themselves form part of the picture of the past. One of the best performances of *The Road to Ruin* ever seen in this city was given at Laura Keane's Theatre, I wouldn't like to say how many years ago, with Blake as Old Dornon, Southern as Harry and Jefferson as Goldfinch, so that it will be seen that he is not a comedian of mushroom growth, but springs from that rich garden of comedy which smelt so sweetly in the days gone by. Much the same holds good of Florence, so that these two artists are a link between the past and the present, and are, as they say in the Paris Salon, *hors concours*.

Then again, our stock comedians can hold their own very well with those of the past. James Lewis, W. J. Lemoine and J. H. Stoddart make a strong trio, and are well adapted for the work that is assigned to them; and, although they may not, perhaps, possess so much versatility as their old-time predecessors, they fill a niche in what Mr. Daly calls the drama of contemporaneous human interest. With the exception of Agnes Booth and Ada Behan, there is a dearth of leading ladies, and through the rosy glasses we see only Laura Keane, Mrs. Hoey and Madeline Henriques, and recall their triumphs at Wallack's and the first named at her own theatre.

When all is said and done, we return to the first position, *i. e.*, that the art of acting has stood still. The actor of the present day is not called upon for the exercise of so much versatility as were those of a past generation. E. L. Davenport used to, in one night, play *Damon* in *Damon and Pythias*, and *William* in *Black-Eyed Susan* in which he danced a hornpipe, and one part was acted with as great care as the other. The modern drama and the modern school of acting does not call for any exertion such as this, and the system of long runs has the tendency to make the actor somewhat mechanical at times.

But take him as a rule he is about on a par with his predecessors, except as has before been intimated, we regard these predecessors through rosy glasses because they were the originals of which the present generation of actors are the reflection. The past was the substance, the present the shadow, and, after all, "Time but the impression deeper makes, as streams their channels deeper wear."

Next Week:  
A Few Words by Mr. Doolittle.  
BY J. A. WALSH.  
PLAY TITLES, ETC.

Entered in the Office of the Librarian of Congress, November 25, 1900, and recorded exclusively by The Dramatic Mirror.

Nov. 21.

EVERYTHING GOES. A musical comedy. Owned by Miss Fannie Rice.

THE IRISH ROSE. Burlesque comedy. Patrick Murphy, proprietor.

THE DRAMATIC CHIEF CODE FOR TELEGRAPHIC COMMUNICATION IN THE THEATRICAL PROFESSION. Arranged by F. A. Monahan.

LEAH, THE FORSAKEN. A play in five acts. (From the German of Mosenthal.) By Augustin Daly.

PIERROT, THE PRODIGAL; OR, THE PRODIGAL SON. A dramatic pantomime in three acts. By Augustin Daly. (From the French of Michel Carre, fils.) Music by A. Wormser.

Nov. 22.

A UNIQUE COINCIDENCE. A comedy in two acts. By Margaret Butler Snow.

AN IRISHMAN'S LUCK. Georgie Livingston, proprietor.

JOHN JOHNSON. ("Johnny Johnson," our Swedish Cousin.) A Swedish dialect comedy drama in four acts, with musical interpolations. By Carl Williams. C. Wm. Bachman, proprietor.

Nov. 23.

CUPID'S BLIND, OR BLIND LOVE. An original romantic comedy in four acts. By Frederick Paulding Dodge.

JULIAN, COUNT OF CONSIDERA, OR THE LAST OF THE VINDICHS. Tragedy in five acts. By A. Hollander.

ZEL, THE CLOTHOPPER. A comedy-drama in four acts. By Sam M. Young.

JOAN OF ARC. Historical burlesque opera in two acts. By J. L. Shine and Adrian Ross. Frank W. Sanger, proprietor.

EDITH HOURS. A comedy-drama in four acts. By Lars P. Nelson.

Nov. 24.

AUNT BRIDGET'S BABY; OR, BRIDGET'S BABY. An original farce-comedy in three acts. By Scott Marble and Wm. F. Carroll.

THE TRAGEDY OF ERRORS. By Frank F. Claffin.

THE MCKINLEY BILL. A musical farce-comedy in three acts. A satire on the tariff. By Frank Burt.

WHO TOLD THE LIE? A comedy in one act. Adapted from the German of Benedix.

By Hilton Burnside Sonneborn. T. S. Denison, proprietor.

THE WOMAN HAIR. A farce in one act. Adapted from the German of Benedix. By Hilton Burnside Sonneborn. T. S. Denison, proprietor.

THE WEDDING. TRIP. A comedy in two acts. Adapted from the German of Benedix. By Hilton Burnside Sonneborn. T. S. Denison, proprietor.

Dec. 1.

THE HAUNTED CHAMBER. A drama in four acts. By Edward S. Kaliske.

DUTCH JANE; OR, TRUE BLUE. A drama in three acts. By H. H. Dunn. Ames Publishing Company, proprietors.

PIERCE O'ROOKE'S CURSE. An Irish drama in four acts. By George A. Simm. Ames Publishing Company, proprietors.

PENNY HARGOOD; OR, THE YANKEE SCHOOL-MASTER. A drama in three acts. By George R. Chase. Ames Publishing Company, proprietors.

Dec. 2.

A COLLIER WIDOW. A comedy-drama in four acts and six tableaux. By Curtiss J. Marr.

Dec. 3.

A FOUR-LEGGED FORTUNE. A comedy-drama in four acts. By Wilson Barrett.

GOVERNMENT OF THE UNITED STATES. Historical chaste. By Florence Roach.

HARD TACK. A four-act comedy-drama. By John R. Musick.

THE BROKER. An original comedy in three acts. By Walter Fletcher. Conroy and Fox, proprietors.

KILARNEY. An original Irish comedy. By Walter Fletcher. Dunlop and Fletcher, proprietors.

THE PRINCESS. By Alfred Lord Tennyson; dramatized by L. May Haughwout. Edgar S. Werner, proprietor.

Dec. 5.

AUNT HANNAH'S QUELTING PARTY. By Mrs. Jennie Tallaaday.

A BROTHER'S LOVE. By Frank M. Franklin.

A DAUGHTER OF ST. PETER'S. A drama in five acts. By Janet C. Conger and F. de Sidma Conger.

KEKELANI. A dramatic opera in four acts. From an episode in the history of the Hawaiian Islands. Written by R. A. Van Middelburg. Music by Guillaume Samlet.

Dec. 6.

THE IRISHMAN. A drama in four acts. Written by J. Flynn.

AUSTRALIAN DRAMATIC NOTES.

SYDNEY, OCT. 24, 1900.

THEATRE ROYAL.—Kylie Stewart opera company closed Oct. 24 to good business with *Chilperic* as the attraction. On the following night Kylie Bellow and Mrs. Brown Potter appeared for the first time in this city in *Romeo and Juliet*, and were well supported by Williamson, Garner and Co.'s company. They have drawn crowded houses nightly since the opening of their engagement.

CRITERION.—Brough and Bonicault's Comedy company, comprising Mr. and Mrs. R. Brough, George Anson, Cecil Ward, Lillian Secomotti, Owen Harris and others in on an island and a pair of spectacles to first-class business. A Night Off is announced for Nov. 11. H. J. Magee, manager for Brough and Bonicault, who had been ill for some weeks past, has just returned from a short sea trip, much benefited by the change and rest.

HER MAJESTY'S.—On Strike did a fair business, and was followed by a revival of *Called Back*, the chief characters being sustained by Kate Bishop and George and William Rignold. The piece is as usual well mounted and is drawing good houses.

The Grand, a new music hall built upon the site of the old Academy of Music, will be opened at Christmas under the management of Hisecks and Wilson.

It is said that upon the completion of a very beautiful theatre now building in Pitt street, the lessees will be Kylie Bellow and Mrs. Brown Potter.

Harry Richards and his clever comedy co., ably assisted by Kate Richards-Leece, are drawing very large audiences at the Hay at the School of Arts. The entertainment is good and the artists excellent.

MELBOURNE.

OCT. 26, 1900.

CUD Carnival, consequently every house of amusement is let, and the 27th is lessors and managers are placing extra attractive bills before the public, some of them never seen played in Australia before.

OPERA HOUSE.—John F. Sheridan and Jennie Lee company in *Little Black-Eyed Susan* to very large business. On Derby night in Melbourne, Nov. 1, Kylie Stewart company will reappear with several fresh artists in Paul Jones.

THEATRE ROYAL.—Harry S. May and David Christie Murray in *Jim the Penman* to light business. Williamson, Garner and company intend producing first time here the original drama of Irish life and character, entitled *The English Rose*, in which a host of new artists will make their appearance, including Lawrence Cantley, Mary Kingsley, Harold Russell, J. H. Shine and others.

PRINCESS THEATRE.—Williamson, Garner and Co.'s Royal opera company in Gilbert and Sullivan's latest production, *The Gondoliers*. The cast included William Elton, Maggie Moore (Mrs. J. C. Williamson), Knight Ashton, Howard Vernon, Charles Ryley, C. Lawrence, Florence Young, Flora Graupner, and Ida Osborn.

ALEXANDRIA THEATRE.—This house, under the direction of Alfred Dampier, has Bland Holt and company as the current attraction. The company includes Maggie Knight, Walter Howe, Albert Norman, W. H. Leake, Ada Lee, Julia Morton. They are presenting Frank Harvey's play *The Land of the Living*.

RIQU THEATRE.—Brough and Bonicault's company in the play of *Harvest*. The cast: Frank Cates, G. S. Titherage, Maude Williamson, J. F. Cathart, Percy Lyndal, Don S. Bonicault, Pattee Browne, Fanny Enson and Emma Temple.

SYDNEY, NOV. 26, 1900.

THEATRE ROYAL.—Kylie Bellow and Mrs. Brown Potter continue to large business. The season terminates Dec. 1 prior to which there will be a revival of the following pieces: *From-From*, David Garrick, *She Stoops to Conquer* and *La Tosca*.

CRITERION THEATRE.—A Night Off closed a to a packed house. This piece had a very prosperous season. Myra Kemble, a very old favorite here and who has just returned from Europe, made her reappearance after an absence of nearly two years, producing under the management of Brough and Bonicault the farcical comedy *Dr. Bill*, which has drawn packed houses ever since, and from all appearances seems likely to run over the Christmas holidays. The cast: George Anson, Robert Brough, Myra Kemble, Sally Brown, E. C. Cortesse, Annie Taylor, Cecil Ward and Emma Temple.

HER MAJESTY'S THEATRE.—The attraction at this popular house is *The Merry Wives of Windsor*, a piece seldom produced in this part of the world. George Rignold, the lessee, has put the piece on in his usual first-class style, and so far the results are, as they fully deserve, very satisfactory. The characters are interpreted by Her Majesty's efficient company, the leading parts being in the hands of William Rignold, George Rignold, Bessie Rignold, Kate Bishop and Rowland Watt-Phillips.



## IN OTHER CITIES.

## BOSTON.

Wednesday night The Soudan reaches its 10th consecutive performance at the Boston, and on that occasion souvenirs are to be distributed for the second time since the play was produced at this house. The nightly average since the beginning has been in the vicinity of \$2,500. The Soudan will be taken off for the season Jan. 2, when The Crystal Slipper will be presented.

The Solicitor, a new farce-comedy, was brought out Monday night at the Museum—its first performance in this country. It is down for a brief run, and is nightly preceded by a one-act piece by Clyde Fitch—Betty's Finish.

The Clemenceau Case died a natural death at the Park last Saturday night. It is followed this week by Monroe and Rice in My Aunt Bridget.

Robert Mantell is the drawing card at the Globe this week in Monbars.

At the Hollis Street E. H. Sothern is repeating his former successes in his new play, The Master of Woodbarrow.

Nat C. Goodwin is at the Tremont with The Nominer.

Oliver Byron is at the Howard with The Plunger.

All the Comforts of Home comes to the Hollis Street Jan. 2.

A Trip to Chinatown, Hoyt's new piece, comes to the Boston the first week in February. Another early booking is the Hamilton Martinetti co.

Robert Mantell is booked for an early appearance at the Grand Opera House in a magnificent production of Faust.

Mankind, a realistic melodrama, which scored a success at the Boston, last season, is to be brought out at the Howard next month, and will afterwards be put on the New England circuit.

Sadie Martinot will appear at the Hollis Street, after Sothern, in Dr. Bill.

Manager Field has secured the sole American right to the last London success, Sunlight and Shadow, and the piece will be brought out at the Museum as soon as the conditions of things will allow.

A. M. Palmer's co. comes to the Tremont Jan. 19 with A Pair of Spectacles and Afterthoughts.

Waifs of New York is due at the Howard in two weeks.

A new theatre is to be put up at once on Washington Street, between Myrtle street and Lowering Place, and about midway between the Hollis Street and Grand Opera House. Half a dozen different parties are trying hard to secure the lease, which runs for ten years. It will probably be devoted to variety performances.

Annie Mitchell has closed her season with the Rockwell Theatre co., and is now the guest of Mr. J. C. McGarry, of the Grand Opera House.

## CINCINNATI.

A Midnight Bell at Heuck's week of Dec. 22-23, with fair results financially. Richards' Deacon Tidd and Vere Candell's portrayal of the average bad boy were the features of the programme. The piece was handsomely staged. The Hamilton-Volter-Martinetti co. week of 25-Jan. 1.

At the Grand Opera House scored a pronounced success in the Seven Ages during his week's engagement, which closed 27. Shenandoah week of 29-Jan. 2. Fay Templeton in Miss McGinty Jan. 3-10.

The U. S. Mailcomb, closed a very successful week at the Pike 27. The co. is about the average.

Shit was very attractively staged. Robert McWade week of 28-Jan. 2. Marie Wainwright 5-10.

A Pair of Jacks furnished ample amusement for the habitués of Havlin's during week of 21-27. The honors of the week were evenly apportioned between R. J. Knowles, George A. Becker, Carrie Lamont and Carrie Noves. Attendance large. Para Wiley's vocalism was a feature of the week.

The Ivy Leaf comb. is the attraction week of 28 Jan. 2, followed 4-10 by My Jack.

After a lengthy season of light opera at Harris' vaudeville had an inning at that house during the week of 14-20. The Nelson comb., furnished one of the very best variety programmes of the season. The specialties of the Nelson family were, of course, the bright particular features of the programme. The Wilbur Opera co. week of 28-Jan. 2. P. F. Baker 2-10.

Vaudeville with the Reilly and Woods co. as its exponent, held full sway at the People's week of 21-27. The troupe was excellent throughout. Leona Clark's trained cats proving a feature of the bill. Harry Williams' Specialty comb. week of 28-Jan. 2.

Manager Havlin has engaged Dick Golden's wife, Dora Wiley, as a feature of A Pair of Jacks comb. during the Cincinnati engagement week ending 27. Abraham's system, for four years past dockkeeper at Heuck's, died 22 from typhoid fever after an illness of four days.

Manager Balenbergh, of Pike's, among his attractions for the season has booked James O'Neil in The Dead Heart, Rosina Vokes, Richard Mansfield and Faust Up to date.

The new opera house at Hamilton, recently completed at a cost of \$200,000, will be opened 25.

The remains of Mrs. John Marble, wife of the comedian, were interred 20 in Spring Grove Cemetery near this city.

## ST. LOUIS.

The De Wolf Hopper Opera co. produced Castles in the Air at the Grand Opera House during the week commencing Dec. 21. Week of 28, The Burglar.

The Hamilton-Volter-Martinetti English Novelty and Pantomime co. played to excellent business at the Olympic Theatre week commencing 21. The programme presented was one of the best of its kind. Lotta week of 28.

The Ivy Leaf did a good business during Christmas week at Pope's Theatre. The picturesque Irish drama, was excellently given by a fair co. Week of 28, The Fakir.

Vernona Jarbeau to fair business at Havlin's Theatre during Christmas week. Starlight was given. Week of 28, The Hustler.

The Vaidis Sisters' Egyptian Vaudeville played to good audiences at the Standard, Reilly and Wood week 25.

Miss Leona Clarke, lately with the McCaull and Duff opera co., joined the Jarbeau co. here. She has a fine contralto voice and will be a valuable addition to the co.

Jim the Henman co. remained from 21 to 24 in the city, taking a rest before Christmas.

The Jarbeau co. came in 20 from the West and rested here a couple of days.

Miss Mary Kelso left for Chicago 21 on business, and rejoined the City Directory co. at Peoria, Ill. 23.

The Ivy Leaf co. spent week of 14-20 in the city resting.

Guido Vogel, Musical Director of the Annie Pixley co., has left the company and is in the city, his former home.

The Vaidis Sisters' co. open at Jacobs' Alhambra Theatre, Chicago, 25, and is the first variety co. to play at that theatre.

The Actor Fund benefit, under the management of Col. Pat Short, manager of the Olympic, will take place Jan. 22.

Annie Allen, late of the Kivality Water Queen co., is in the city, having left that co. at Keokuk, Iowa.

Manager John Russell presented the lady members of the City Directory co. with their Christmas presents (including traveling satchels) 25.

Manager W. G. Smith, of The Burglar co., is visiting his father, an old resident here. He received a handsome present of a scarf pin from a lady member of his co.

Vale, Harvard and Princeton glee clubs will occupy the Exposition three nights during New Year's week.

## NEW ORLEANS.

At the Academy of Music The Little Tycoon played to crowded houses nightly and the hit made two years ago was repeated. Shenandoah next.

The Conried Opera co. did only a moderate business at the Grand Opera House in The Gipsy Baron and The King's Fool. The Pearl of Pekin next.

Edwin Arden in Raglan's Way did a fine business at the St. Charles 26. Life in the Metropolis next.

Manager Lowden, of the Avenue Theatre, has been doing good work in the way of booking thus far this season, and Rose Osborne in Satan proved as profitable as his past attractions. Mrs. Geo. Tom Thum next.

The French Opera is doing the business of the town and on all sides can be heard praise for the

excellent troupe that Manager Durien has brought to New Orleans. During the week the operas of Hamlet, Faust, The Hugenots, Traviata were sung to appreciative audiences.

Simon Nahn, who was formerly in advance of Raglan's Way, is now manager of that co.

J. M. McNamara is in town ahead of Shenandoah.

## SAN FRANCISCO.

The only entirely new attraction to mention this week is the Wonderful Lamp, which was presented Wednesday night at the Tivoli Opera House. It is a revised version of Aladdin's Lamp, with a new libretto by Mr. R. C. White, the adaptor of the, and a very pretty arrangement of music by Mr. Hirschfeld, who has called from various light and comic operas, their daintiest features, and distributed them so prudently among the principals that each one has at least a catching number. The Wonderful Lamp is an attractive work as a whole. Tillie Sallinger, Ellen P. P. P. Lou Rovee, Kate March, Jennie Metzler, Alice Gaillard and Lottie Walton, sing their numbers well, and their handsome figures are enhanced by exquisite costumes. The cast includes Francis Gaillard, M. C. Cornell, Arthur Messmer, James T. Kelly, E. P. Smith, George Combs and George Harris.

The Emma Abbott Opera co. closes at the Baldwin to-night. The season has been satisfactory. The Private Secretary opens at the Baldwin on Monday night for two weeks.

Red Astray has been well received at the Alcazar where it closes to-morrow evening. A double bill. Turned Up and Rough Diamonds, will be presented during the holidays.

The Hess Opera co. is now in its second month at the Alcazar. Pauline L'Alieffand has made a pronounced success in Lucia di Lammermoor, alternating with Francesca Schiavina as Leonora in Trovatore.

Gus Williams and John T. Kelly reopen the Bush to-night in Von and I, where the sale indicates a very full house.

James T. Powers in A Straight Tip had a profitable fortnight's engagement at the California, and will be succeeded Monday night by the Boston Howard Athenaeum Specialty co.

The new Powell Street Theatre, with Schwartz Brothers and John E. Cain proprietors and manager, respectively, has made an excellent start with high class vaudeville. No smoking or drinking is allowed on the premises.

H. Ehrensd's adaptation of Three Pairs of Shoes continues to be the attraction at the Bijou, which is now under the management of R. L. Knapp.

J. J. Ryan displays some heroism in opening the Grand Opera House. The Volunteer will be presented on Monday evening by a carefully arranged local co.

## CLEVELAND.

Shenandoah attracted a large audience at the Lyceum Dec. 27. Large business all the week. Midnight Bell week of 29.

Effie Ellsler presented her new play, Miss Manning, at the Opera House 22. Miss Ellsler gives a fine impersonation of the title role, and her support is excellent. Good business all the week. Jefferson and Florence week of 29.

An Irishman's Love was presented at H. R. Jacobs 22. The cast is good and the play well presented. Business heavy all the week.

H. R. Jacobs has sent out his annual Christmas greeting, and his usual liberality has given orders to all his managers that every employee should be given a large, fat turkey. Here's to H. R. Jacobs. J. H. Wallick week of 29.

Sam Devere's own co. opened for a week at the Star 22, and did a good business.

## BALTIMORE.

Russell's Comedians at Ford's Opera House enjoyed an unusually good week Dec. 22-27 and gave a hilarious entertainment. Fay Templeton headed the co. and her work as Miss McGinty was the last we have ever seen her do. Sidney Drew, W. F. Mack, and C. D. Seamon aided materially in making the performance go, and the rest of the co. was good. Elsie Leslie in Prince and Pauper 25.

At Harris' Academy of Music week ending 27 A Trip to Chinatown. Evans and Hoxey in A Parlor Match next week.

Corra Tanner presented A Refugee's Daughter to good houses at the Lyceum during the week closing 27, and as Helene made a decided success, displaying an emotional power which was a surprise to those who had seen her in lighter roles. Her support was excellent. George R. Edson, Harold Russell, Owen Westford, and Minnie Dupree did good work. Richard Mansfield next.

At the Holiday Street Theatre the house was well filled during the week of 22-27, and A Fair Rebel was enthusiastically received. California Opera company next.

Big business still continues the rule at the Monumental Theatre, and the return engagement of the Henry Burlesque co. was a repetition of their success on a former visit. The Sensational Boom next.

Joseph J. Dowling and Sadie Haxson in Nobody's Claim closed a week of good business at the Front Street Theatre. Storm Beaten next.

Forepaugh's Temple Theatre was burned on Christmas Day. About 1:30 p.m. was discovered in the fourth story of the Masonic Temple and spread rapidly until the entire building was a wreck. Forepaugh's Theatre, which occupies the second and third floors, was entirely destroyed. Minnie Oscar Gray and H. I. Stephens began a two weeks' engagement 22 in Vesper Bells and had been doing big business, and the advance sale for the Christmas matinee was very large. It was very fortunate that the fire broke out before the matinee began. Manager Forepaugh's loss was estimated at \$100,000, which was uninsured. The Gray-Stephens comb. lost all the scenery and most of the costumes of Vesper Bells, valued at \$5,000. It is rumored that Manager Stephens is negotiating for the Concordia Opera House in order to fill out his engagement here.

The new boys were the guests of Manager Ford and Russell at Ford's Opera House on Christmas night, and seemed to enjoy the performance immensely.

During her engagement here, Corra Tanner has been stopping with Mr. James Brower.

Robert E. Haxey, manager of the Front Street Theatre, was presented with a diamond ring by the employees on Christmas Day.

## DETROIT.

At the Detroit Opera House The Sea King did a fairly good week's business Dec. 19-23, but not what it should have done, as the opera was one of the best of its kind we have ever seen here. The music was bright and catchy, and although not what might be called original, filled its purpose. The principal parts were in the hands of good artists. Richard Mansfield opened in Clyde Fitch's new play, Bean Brummel, 22, to a splendid house. The same bill will be repeated 24, 25. Parisian Romance 25. Prince Karl 26, and Dr. Jekyll and Mr. Hyde 27. Week of 29, Rhea.

At the Lyceum 1-27 John H. Havlin's Comedy co. in A Pair of Jacks to good business, followed by Shit 28-30. Week of 22-27, Rosina Vokes in a round of her best pieces. Miss Vokes presented a new piece to us, Percy Pendragon, 22, which showed her co., but not in its best light. In the two pieces which followed, The Circus Rider and A Double Lesson, Miss Vokes was enthusiastically received. Week of 29, Paul Kanyar.

At White's Grand Opera House, week of 14-20, Pat Rooney proved as great a favorite as ever, and did an enormous business. Week of 22-27, George H. Adams in He, She, Him. He opened to a large house. The Blue and the Gray week of 29.

Elsie Warren, late prima donna of Foster's Boston Ideal, takes Ada Glascia's place in The Sea King.

Christmas week, which is generally considered by managers, with the exception of Christmas night, as being one of the poorest in the year, proves an exception to the rule in Detroit this season.

## WASHINGTON, D. C.

Poor Jonathan at Alhambra has been a great success. Russell's Comedians in City Directory week of Dec. 22-27.

Evans and Hoxey's Parlor Match amused large audiences at the National week of 22. Marie Wainwright 24 in Twelfth Night and The Homecoming. After Dark pleased good houses at Harris' Bijou.

Dan Mason in A Clean Sweep week of 22. Cleveland Minstrels opened 26 to moderate

house 22 at Lincoln Music Hall. Agnes Huntington will probably have good houses week of 29. Advance sales good. Miss Huntington is a great favorite here.

Williams and Orr's Meteors at Kernan's 22. Christmas matinees at all the theatres.

Sallie St. Clair at Kernan's gave the first performance of the song-and-dance, "A Sweet Forget-Me-Not," written for her by P. C. Johnson and Kelo Murray.

## PHILADELPHIA.

The Chestnut Street Theatre was packed from pit to dome Dec. 2, when Francis Wilson and his co. opened in The Merry Monarch. Mr. Wilson received an ovation. He was obliged to make a speech before he was allowed to sing. The other well-known artists of the co. got a very hearty reception. The Merry Monarch has caught on here as well as it did in other cities. Business big. Same co. 27 Jan. 2.

At the Broad Street Theatre, the Kembels opened their third and last week in Impulse to a large audience. Business good. Mrs. Leslie Carter 27-31.

The Grand Opera House was well filled 22 to witness The County Fair. Fanny Denham Rouse made a decided hit as Abigail Price. The rest of the co. was capable and very satisfactory. There was great enthusiasm over the racing scene. Business good. Same co. 29-31.

Agnes Huntington entered upon the third and last week of her engagement at the Chestnut Street Opera House 22. The house was well filled with an audience that evinced its approbation by frequent encores. Good business during the week. Stuart Robson 29-31.

The Walnut Street Theatre was crowded 22 when W. J. Scanlan opened in Myles Arson. Business excellent. Mr. Scanlan will appear in The Irish Minstrel 29-31.

At Ambler's Continental Theatre the Mauchens presented the four-act drama of Der Prozessant 22 to a good-sized audience. Business fair during the week. W. J. Fleming's Around the World in Eighty Days 29-31.

The Two Old Crows returned to the Arch Street Theatre 22 and drew a large house. Business good during the week. The Hamilton's Superba 29-31.

Annie Pixley commenced the second week of her engagement at the Park Theatre 22 in The Deacon's Daughter and drew a very large audience. Kate, Miss Pixley's new play, was presented 27-31. Business excellent. Pixley in The Seven Aces 29-31.

At the National Theatre Oliver Byron presented his new play, The Pumper, 22 to a full house. He was well supported and the piece was well staged. Business large. Hands Across the Sea 29-31.

The now-famous Clemenceau Case was presented at Forepaugh's Theatre 22 by a very capable co. Emily Lyttton did good work as Lia and the rest of the cast was satisfactory. House crowded at every performance. The Silver King 29-31.

At the Lyceum Theatre Fabio Romani was presented to a full house. The scenery was truly realistic. Business good. The Boy Tramp 29-31.

Charles M. Carter in One of the Bravest opened at the People's Theatre 22 and did a very good business during the week. Shamus O'Brien 29-31.

At the South Street Theatre Tom Sawyer, a dramatization of Mark Twain's well-known story, was the attraction week of 22 and did a fair business. Creole Burlesque co. 29-31.

One of the Finest was presented at the Kensington Theatre 22. Business fair during the week. An Irishman's Love 29-31.

At the Central Theatre the Sheridan and Flynn and Muldon co. opened 22 with a good bill. Muldon, the wrestler, is the chief attraction and draws big houses. Parisian Novelty co. 29-31.

## KANSAS CITY.

The McCaull Opera co. played a very successful engagement at Coates' week of Dec. 27. The Black Hussar was the favorite opera. The addition of Digby Bell and wife to the cast added very materially to the performance. Donnelly and Girard in Natural Gas did a good business. Sol Smith Russell week of 29, 30, 31.

Lights and Shadows did not fare very well at Gillis' week of 15; light houses throughout the week. James O'Neill last week did an average business, giving a very artistic performance of The Dead Heart. Mr. O'Neill shows a power in this play that his most ardent admirers hardly expected. DeWolf Hopper Opera co. 29-31.

Owing to the disbandment of the Adele Pavine co., the Warler Grand was dark week of 21. Stanley lectured to good audiences 22, 23. Under the Gaslight filled out the week of 22. Kivality's Around the World in Eighty Days week of 29-31.

Rice's World's Fair played a return engagement in the city at Ninth Street week of 19 and did an excellent business. The Stonewall last week had a very successful run. Held by the Enemy 25-31.

The London Gaiety Girls co. (No. 2) drew large houses at the Midland week of 15. Co. No. 2 did equally as well last week. The former co. was under the management of Mr. Turner, and the latter of Mr. Flynn, Turner's former partner. These parties could not agree, so divided the show, and each now has a co. Arizona Joe week of 28-31.

Rice's World's Fair co. closed the season here, owing to the expense of carrying so large an organization. Mr. Rice says, "The Interstate Commerce Act is the cause of it. He has returned to New York to arrange for the presentation of the piece there."

## PITTSBURG.

The Duquesne Theatre, with Lawrence Barrett in repertoire, did a fine business. All the Comforts of Home week of 29-31.

The Bijou Theatre has been doing large business with Maggie Mitchell in repertoire. This star is always a great drawing card here. W. A. Brady's After Dark co. 29-31.

The Grand Opera House has done well with Frohman's Prince and Pauper co. Elsie Leslie scored quite a success. Aronson Casino Opera co. 29-31.

Harris' Family Theatre did about its usual business with M. A. Scanlan in Neil Agrab. P. F. Baker 29-31.

The Academy of Music, with Harry Williams' Own co., is doing a good business.

H. M. Bennett, of A. M. Gulick & Co., proprietors of the Bijou Theatre, has secured a controlling interest in the capital stock of the Library Hall Co., owners of the theatre building. It was understood that they would not release, but it is now certain that the Bijou people will be with us for some time.

Dixon and Talbott, of the World's Museum, announce that hereafter they will only have dramatic entertainments and drop the "frank" department.

The Mozart Club will produce The Messiah at Old City Hall Dec.

The Tuesday Night Club will present Our Boys 29, making their twenty-sixth dramatic effort.

The Bijou Theatre, when the new lease is signed, will be altered to a ground floor house.

## BROOKLYN.

Nat Goodwin did a very large business at the Park Theatre during Christmas week in A Bold Mine, with a special matinee on Christmas Day. His co. is excellent. Mabel Ambler and Paul Arthur being specially worthy of praise. Annie Pixley is at the Park week of 28 to be followed by A Trip to Chinatown Jan. 29. Doctor Bill, preceded by Romeo's Sunset, will form the programme for week of 12.

During Francis Wilson's engagement at the Park the matinee girls were forced to take to the upper circles, and a most elite "family circle" audience was the result.

James' Cellar Door drew a row in E. Holmes' Star Theatre Christmas week, the matinee being well patronized. The Inspector week of 27.

Milton Nobles will be at the Academy week of 29, presenting his successful play, From Sire to Son.

## JERSEY CITY.

For the first time this season Shakespeare was given a place on the stage of the Academy of Music, Marie Wainwright and co. presenting Twelfth Night week of Dec. 22-27, alternating with The Homecoming. The plays were presented with an attention to detail which resulted in an even and artistic performance. Miss Wainwright's delightful acting and charming presence were warmly received and appreciated by large audiences.

The Homecoming was generally excellent, but altogether the engagement was successful. Barry and Fay week of Dec. 29-31.

After the Christmas night performance, the staff and attaches of the Academy of Music assembled on the stage, where they were entertained at supper by the management.

## CORRESPONDENCE.

## ALABAMA.

TALLADEGA.—CHAMBERS' OPERA HOUSE: Little Lord Fauntleroy Dec. 13 to a large and well-pleased audience. St. Perkins and Country Cousin 15 to an immense audience; general satisfaction. At 15, Field's Minstrels 24.

GAZDEN.—KYLE'S OPERA HOUSE: Frank Jones in St. Perkins gave a very fair performance to a small house Dec. 17. Minnie Seward 26, 27.

FLORENCE.—ACADEMY OF MUSIC: Richards and Pringle's Georgia Minstrels Dec. 18. Top heavy house. A good performance rendered. St. Perkins 20 to a packed house. Audience well pleased.

HUNTSVILLE.—CITY OPERA HOUSE: Richards and Pringle's Georgia Minstrels Dec. 19. The 19 gave a satisfactory performance to a fair house.

TUSCALOOSA.—A ARMY OF MUSIC: Hotel Bernard Chase Dec. 22 gave general satisfaction to a fair-sized audience. ITEMS: Miss Chase gave a benefit to the Warrior Guards, a local military company, of this place, 24, which was well attended.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE: Spencer's Little Tycoon Opera co. Dec. 25, 26, to big business. Performance not as good as was seen here before, followed by the singers of minstrelsy, Primrose and West, to packed houses, 15, 16.

DECATUR.—ECHOLS' OPERA HOUSE: Frank Jones as St. Perkins to a packed house 15.

MOBILE.—MOBILE THEATRE: Conried's Comic Opera co. Dec. 25, 26. Business very good. A superior co. and with chorus well drilled and fair to look upon. Lilly Galt Galt co. 27 to a packed house. Lenman Thompson's Old Homestead to large audiences 25, 26.

## ARKANSAS.

PINE BLUFF.—OPERA HOUSE: Held by the Enemy Dec. 17 to light business. Milton Nobles in Love and Lav gave his usual pleasing entertainment 17 to fair business.

LITTLE ROCK.—CAPITAL THEATRE: Return engagement of Alexander Salvini, for which the management deserves much credit, as it has always been considered an impossibility for a first class co. to do well from a financial standpoint, by playing a return date here during the same season. In the present instance the co. did better this time than before. Sunday night the play was A Child of Naples, and was greeted by a large audience. Monday night was made "a social event," the play being The Three Guardsmen, and standing room could only be had.

## CALIFORNIA.

LOS ANGELES.—GRAND OPERA HOUSE: The Owl Dramatic Club (local amateurs) in Esmeralda, for the benefit of the Benevolent Society, had a packed house Dec. 25. Manager Lehman, who can hold his own with most professional comedians, made the hit of the evening. Grissmer Davies co. 26-28. Emma Juch Opera co. 27-29. Private Secretary week 25, 26. Los Angeles' Theatre 27-29.

Emma Abbott Opera co. week of 27 for four nights. PERS-XAL: W. C. Skinner, well known among the profession and for some years the popular correspondent of THE DAILY MIRROR here, has deserted the city of Los Angeles and located in Bangor, Me., taking with him the sincere regrets and best wishes of his many friends.

FRESNO.—BARTON OPERA HOUSE: Packed houses greeted Clara Morris in Camille and Renee de Moray Dec. 8, 9. Gus Williams and John T. Kelly appeared in U and I to a large audience 22. Frank Daniels in Little Fock 25. ITEMS: Clara Morris expressed herself as very much surprised at the metropolitan aspect of Fresno, and she was especially struck with the beauty of the city. Barton Opera House. Manager Pike is to be congratulated. Crowded houses have been the rule since the opening in September.

STOCKTON.—ALON THEATRE: Williams and Kelly in U and I to a good house Dec. 15. ITEMS: The management have spent quite a sum of money in providing another exit from the parquette, and by moving the box-office



Sothern has been seen here. — **PROCTOR'S OPERA HOUSE:** J. K. Emmet in Uncle Joe gave a good performance to a large house 17. House dark till 12, when Woman Against Woman opens. — **GRAND OPERA HOUSE:** Will o' the Wisp, with Edgar Seiden as the star, played to profitable business three days ending 17. Katie Emmet in Waifs of New York opened to a big house 22; during the balance of their engagement business was good. — **THEATRE:** Superintendent McFarland, of Proctor's, sports a diamond pin the size of a bunch light. I wish to thank the managers of all the theatres, also traveling managers who have played here this season, for many favors shown me, and wish them all a merry Christmas and a happy New Year.

**WATERBURY.** — **JACQUES OPERA HOUSE:** E. H. Sothern in The Master of Woodbarrow Dec. 18 to one of the largest and most fashionable audiences of the season. A more thoroughly pleased audience has not left the Opera House this season. — **CASINO THEATRE:** Son's Phantasma is attracting large and delighted audiences. — **THEATRE:** In the third act of The Master of Woodbarrow at the opera house on 18, a portion of the scenery caught fire. The audience became alarmed, and a panic was averted by the coolness of Mr. Sothern, who extinguished the flames and quieted the audience. Mr. Sothern's hands were considerably scorched.

**NORWICH.** — **BROADWAY THEATRE:** Hands Across the Sea was presented Dec. 12, to large audiences and gave entire satisfaction. A Minstrel's gave two performances Christmas Day to big business. — **THEATRE:** Grace Thorne, who has been with The Dark Secret co. since the opening of the season, has joined the Hands Across the Sea co. and made her first appearance as Lillian Milford at the Broadway. She gave a strong and interesting presentation of the part.

**MIDDLEBURY.** — **MCDONOUGH OPERA HOUSE:** The Harrow Stone co. Dec. 21 to a deservedly small audience. Clemenceau Case, with Lillian Armstrong as Iza, to a small audience.

**TORRINGTON.** — **OPERA HOUSE:** Lillian Stanley Comedy co. in Lone Pine and Bob Dec. 23; small houses.

## FLORIDA

**OCALA.** — **OPERA HOUSE:** Maude Atkinson Dec. 18, to good business. McCabe and Young's Minstrels to remunerative business, but small house. Performances indifferent.

**PENSACOLA.** — **OPERA HOUSE:** Lost in New York Dec. 17 to a fair house. The Little Tycoon 20; The Old Homestead 22.

## GEORGIA

**BRUNSWICK.** — **L'ARDO OPERA HOUSE:** Terrence V. P. Weller, Grand Master Workman of the Knights of Labor, lectured to a large audience Dec. 25.

**ATLANTA.** — **DE GIVES OPERA HOUSE:** Out of Sight appeared Dec. 12, 13. This attraction had one of the largest audiences of the season first night, but hardly paid expenses second performance and matinee. Their very large audience at first performance was due entirely to the efforts of their advance agent, who billed the play very attractively. The studio scene in The Clemenceau Case was given 12, but Manager DeGives objected to a repetition after the first performance. The co. is very successful. It was presented two nights and matinee to large and appreciative audiences. The co.'s receipts were larger in Atlanta than New Orleans. James D. Gilbert and Jessie Villers were repeatedly encored. The Boston symphony co. 18 to a good house.

**SAVANNAH.** — **SAVANNAH THEATRE:** Henshaw and Tom Brock in The Nabobs to fair business Dec. 19, 20.

## ILLINOIS

**DECATUR.** — **GRAND OPERA HOUSE:** Water Queen Dec. 16 to fair business. McInty's Troubles 18; slim house.

**STREATOR.** — **PLUM OPERA HOUSE:** A Social Session Dec. 22, well filled house; good performance.

**SPRINGFIELD.** — **CHATTERTON OPERA HOUSE:** Much dissatisfaction was expressed because of the poor presentation of The Water Queen Dec. 17.

**MOBILE.** — **WAGNER OPERA HOUSE:** Edwin Stuart Dec. 22 opened a week's engagement at popular prices. Good business.

**PEORIA.** — **THE GRAND:** Frederick Warde and Mrs. D. P. Bowers, supported by a splendid co., played to large audiences Dec. 18, 19. City Directory 22; good house and co. A Social Session to fair receipts 23. Ole Oison Christmas matinee and night.

**ROCKFORD.** — **OPERA HOUSE:** Roberts-Sailer co. in Faust and Marguerite Dec. 21 to a small house. Reutz-Santley Burlesque co. 17; good business. Lambeth's Scotch Choir 20; small house. George McCall, formerly with Bartholomew's Equine Paradox, succeeds Harry Davis as stage manager.

**QUINCY.** — **OPERA HOUSE:** Kiraly's Water Queen played to very poor business Dec. 20. Jim the Penman 23; Katie Putnam 25; Kentfrow's Pathfinders 26, week.

**ALTON.** — **ROOT'S OPERA HOUSE:** Bosch and Bowers' Minstrels Dec. 20 to a good house. Daniel Boone co. gave a fine performance before a large and pleased audience 22. H. Henry's Minstrels Christmas matinee and evening. — **ITEM:** The new Opera House will be finished by the middle of February. It will seat 1,200 people, has parquette, dress circle, family circle and gallery and eight boxes, and a stage, fully equipped with the best scenery. The stockholders are looking for a good manager.

**GREENSBURG.** — **NEW AUDITORIUM:** The Fairies-Well Dec. 20 to a good house. Excellent satisfaction. Beautiful stage settings. Warde-Bowers in Henry VIII. 22; fair attendance; too near Christmas. No finer performance was ever given in Greensburg. Merritt and Stanley's Minstrels 23; Jim the Penman (return date) 26; Gondoliers 27. — **ITEM:** The Auditorium is doing a fine business under its courteous and able manager, F. E. Berquist. He is carrying out to the letter his fixed policy of playing only ten first-class attractions per month at 25c. to 50c. No 25c's need apply.

## INDIANA

**KOKOMO.** — **OPERA HOUSE:** Andrews' Opera co. gave The Persian Princess Wilson's (Olahi) Dec. 1 to a large house. James Owen O'Connor in Hamlet 17 to a small house.

**LOGANSPORT.** — **OPERA HOUSE:** Frederick Warde and Mrs. Bowers presented Henry VIII. to a large and fashionable audience at advanced prices Dec. 17. Stuart's Fat Men's Club 20; Blackthorn 25.

**FORT WAYNE.** — **MASONIC TEMPLE:** The Warde-Bowers comb. had a small house at advanced prices in Henry VIII Dec. 16, co. excellent. George H. Adams had a fair house 19. The Clemenceau Case, with Scrib Johnstone as Iza, to a large audience 20. Gustavus Levick received a deserved call for his clever work.

**CONNEERSVILLE.** — **AMUSE THEATRE:** The G. G. G. Comedy co. filed a week's engagement Dec. 8-13 to large audiences. — **ITEM:** George Summers, the popular comedian with the G. G. G. co., severed his connection with the organization here, and left for his home at Toronto, Can. — **Will Higgs**, of this city, assisted the G. G. G. co. while here.

**NEW ALBANY.** — **OPERA HOUSE:** Era Kendall in A Pair of Kids delighted a large audience Dec. 10. Little's Worlds 22. — **ITEM:** Katie Kerrigan of this city will make her debut as a star at Macanley's Theatre, Louisville, Jan. 2, under the management of Walter Matthews. Miss Kerrigan will appear in Lady of Lyons and Pygmalion and Galatea. The Boston Ideal co., which, stranded in Louisville last week, is making arrangements to appear at our opera house.

**RICHMOND.** — **PHILLIPS' OPERA HOUSE:** The Fakir Dec. 22 to fair business. — **GRAND OPERA HOUSE:** Nat Goodwin in The Gold Mine 19 to a big house.

**GOSHEN.** — **OPERA HOUSE:** Agnes Wallace-Villa in The World Against Her Dec. 22 to a small house. Performance very acceptable.

**LEBANON.** — **GRAND OPERA HOUSE:** W. F. Turrell's New York Comedy company in repertoire to good houses week of Dec. 22-23.

**INDIANAPOLIS.** — **ENGLISH'S OPERA HOUSE:** The Still Alarm was enthusiastically received Dec. 22-24. — **NEW PARK THEATRE:** Frank L. Frayne, in the ever-popular St. Slocum, with his marvelous

halfbreadth escapes and regulation amount of gun powder, to large audiences. — **GRAND OPERA HOUSE:** Russell's Comedians, with the funny City Directory 25-27.

**DELPHI.** — **LATHROP'S OPERA HOUSE:** St. Punkard Dec. 21 to a crowded house.

**LAFAYETTE.** — **GRAND OPERA HOUSE:** After Dark Dec. 19 to a fair business.

**EVANSVILLE.** — **THE GRAND:** Held by the enemy Dec. 20 failed to make value. — **THE PEOPLE'S:** The George A. Baker Opera co. is playing a week's engagement to good houses.

**TERRE HAUTE.** — **NAYLON'S OPERA HOUSE:** Brady's After Dark co. did a big business Dec. 18.

## IOWA

**OSKALOOSA.** — **MASONIC OPERA HOUSE:** Merritt and Stanley's Minstrels to an average house Dec. 18. The Great Metropolis to good business 20. Water Queen 22; Lillian Lewis 30.

**COUNCIL BLUFFS.** — **DOHANY OPERA HOUSE:** The Fugitive co. Dec. 19, 20 to fair business. Entertainment good. Held by the enemy 22. — **ITEM:** Rick's World's Fair co. was billed for 23, but stranded at Kansas City, and as The Fugitive co. had those dates open they remained over and filled the time, the co. having been billed only for 21.

**CEDAR RAPIDS.** — **GREEN'S OPERA HOUSE:** London Gaiety Girls to good upper house Dec. 19, but the performance was very poor. W. H. Power's Fairies Well 22. Light house but well pleased. Rice's Corsair drew a well filled house 19 and was greeted with unimpaired enthusiasm. The Gondoliers 24; The Fugitive 25; Kiraly's The Water Queen 27.

**BOONE.** — **THEATRE:** Almaraz Comic Opera co. Dec. 19, 20 in Gifford-Gifford and Olivette. Charles Gilbert, the manager, and his co. did excellent work, drawing a larger house on the second night than the first. Mr. Gilbert's co. ended week's engagement 23-25 R. O.

**DES MOINES.** — **GRAND OPERA HOUSE:** London Gaiety Girls to fair business Dec. 17. Billy Arnold, Lida Gardner, Kenyon Sisters, Mason and Titmus and Hascott are new additions to this co. — **FOSTER'S OPERA HOUSE:** Natural Gas 17; The Corsair 19; both to good business. — **CENTRAL CITY OPERA HOUSE:** Arizona Joe comb. to good business 18-20.

**BURLINGTON.** — **GRAND OPERA HOUSE:** The Fairies Well, interpreted by Carroll Johnson and an excellent co., was well received by an audience of moderate size 19. Mr. Johnson is an Irish comedian of no mean ability and if he perseveres will undoubtedly reach the front rank. Kiraly's Water Queen attracted a good house 22. Florence Hamilton, leading lady of the Water Queen co., was quipped ill during the performance but pluckily went through with her part. Just before the final curtain, overcome by her exertions, she fainted and fell to the floor. It was learned that the lady recovered sufficiently to proceed with her co. the following morning. The kindergartens co., which was booked to play here on Christmas, has not been heard from.

## KANSAS

**TOPEKA.** — **CRAWFORD'S OPERA HOUSE:** The Grand Opera co. gave The Gondoliers Dec. 19 to a good-sized audience, the general opinion being that the opera was in no wise worthy of the fuss that has been made over it in some quarters. It is true, but the gallery boys can carry away none of the airs with him to advertise it. It is funny, but the libretto falls very far short of the standard of humor of the more popular works by the same authors. The singing was excellent, the acting good, and the audience, which was at first quite cold, gradually warmed up enough to show its appreciation in the way desired to the heart of the artist. The Stokeway 17 repeated with its pretty scenic effects and questionable methods of drawing people, through morbid curiosity, to see notorious persons. The audience was quite large, and all vowed they came to see the famous "Vacht Scene," without a thought of the Reformed Bar glars. — **Hanson Volter-Martinet** co. 18 merited the highest encomiums, both for originality and excellence. Emerson, the cornetist, and his wife, the singer, are always welcome here. The Hansons, peerless gymnasts, the wonderful Wurttemberg family of acrobats, the Montaigne Troupe, the Hansons and Leona Kapell, the latter equipped, all combined to make up a programme, augmented by minor features that has never been and probably never will be equalled again in this city. To hold a Topeka audience, ever restive and untamable, for two hours and a half, alternately amused with laughter and breathless with interest, without a half hour's apoplexy, is a feat of two grand on Thanksgiving to such heavy business, and which has been touring the Kansas circuit since, reappeared. Harry S. Curtis, late manager of the Grand, is the manager of Luken's, and reports business as being good. Here's luck, Harry!

**NEWTON.** — **RAGSDELL OPERA HOUSE:** Ollie Redpath in The Fireman's Ward Dec. 8 to a large and appreciative audience.

**PITTSBURG.** — **OPERA HOUSE:** Jananischek in Macbeth proved a paving card, as he drew one of the best houses of the season, and was highly appreciated by all. Dec. 22. — **ITEM:** C. S. Keith, who has been doing the advance for Jananischek, left the co. here, and the position is filled by T. A. Hall, who resigned the post of manager in favor of Byng Hall.

**HUTCHINSON.** — **OPERA HOUSE:** Inna Kiraly's Around the World in Eighty Days to a good and well pleased audience Dec. 16. The Koss Musical Comedy co. to a large and appreciative audience 17.

**PARSONS.** — **EDWARDS' OPERA HOUSE:** A. M. Palmer's Jim the Penman co. Dec. 18 to a large and enthusiastic audience.

**FORT SCOTT.** — **OPERA HOUSE:** Jim the Penman by the Madison Square co., drew a good sized house Dec. 17. Jananischek in Lady Macbeth had a fair house 18. Blind Tom had two very good houses 20, 21.

**ATCHISON.** — **PRICE'S OPERA HOUSE:** The Stokeway drew a good house and gave general satisfaction Dec. 12.

## KENTUCKY

**MAVSVILLE.** — **WASHINGTON OPERA HOUSE:** Nat Goodwin in A Gold Mine Dec. 17 to a R. O.

**LEXINGTON.** — **OPERA HOUSE:** Primrose and West's Minstrels drew a large house Dec. 17. Nat Goodwin to a crowded house 18. The Fakir had a fair house 19.

**DANVILLE.** — **OPERA HOUSE:** Phillips and Karner's Uncle Tom's Cabin co. had a good house Dec. 22. The co. gives six acts instead of four as is usual. The principal characters were very well taken and the performance quite entertaining.

**OWENSBORO.** — **TEMPLE THEATRE:** Henry Drake in Adonis presented a very satisfactory performance to a well-pleased audience Dec. 17. Marie Greenwood Opera co. in Boccaccio deserved a better house than the one that greeted her 18. Miss Greenwood has a voice of exceptional strength and clearness; supporting good.

**BOWLING GREEN.** — **POTTER'S OPERA HOUSE:** The Fakir Dec. 17 to fair business. Greenwood Opera co. 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

**PORTLAND.** — **LOTHROP THEATRE:** The Clemenceau Case Dec. 19, 20. The Iza of Blanche Curstine was a most meritorious impersonation, and her efforts were ably seconded by Maurice Barrymore, who made of Pierre a most manly and forcible character. The co. throughout was up to J. M. Hill's usual standard of excellence, and business was large. Lothrop's stock co., headed by Percy Mellon and Stella Ainsworth, opened 23, and have given us eight performances of A California Detective and Escaped from Sing Sing to good sized audiences, which would have been larger but for holiday week. C. was very good. — **ITEM:** The management touched high water mark week of 22, and a remarkably good show has been greeted by big houses. Adrian, the juggler, and the Lamonts have made big hits. — **ITEM:** Kate Purcell reopened the Rockland

## MAINE

Opera House to a \$500 house, and drew well at Lewiston 23. — **The Reckless Temple** scenery used in The Clemenceau Case made a fine display. — **The advance guard of the Irish** Corporal are getting in their work here. — **The Christmas Day** audiences at the Theatre were large. — **Acting Manager Wilson** is a fine judge of horse-shoe, and, decked in furs, is a familiar sight on our mile ground, handling a vicious looking sorrel.

## MASSACHUSETTS

**CHILSEA.** — **ACADEMY OF MUSIC:** Maad Banks Dec. 22, A Silent Partner 20; Old Jed Prouty 25.

**FALL RIVER.** — **ACADEMY OF MUSIC:** Welsh and Gorman's Mirror of Ireland Dec. 20-21 gave a good concert and lecture to light business. Hyde's Specialty 22 to a fair audience. — **Katie Emmet** in The Waifs of New York was the Christmas attraction. Large house at the matinee and "breathing room only" at night. — **ITEM:** Oliver Jurgensen was here several days the past week in the interest of Marie Hubert Frohman. With the exception of Christmas and New Year's the co. do not play during the holiday season.

**NEW BEDFORD.** — **OPERA HOUSE:** Hands Across the Sea Dec. 23. Marie Hubert Frohman in The Witch 25. Both drew good houses, and were loudly applauded. — **LIBERTY THEATRE:** Variety week of 22; fair business.

**LOWELL.** — **OPERA HOUSE:** The Midnight Alarm Dec. 18-19; fair business. George F. Hall as a humorist made a hit, the special scenery was effective. — **Richard Golden** 22, 23; Clemenceau Case 25; Zeddie Tilbury week 26. — **MUSIC HALL:** The Stock co. closed a prosperous season of twelve weeks 25. James and Alice Keane have gone to Salem, Mass. for a long engagement and Max Freeman is at the Grand Museum, Boston. Variety bills for the present and following people appearing week of 22 to crowded houses: Clark and Williams, De Vere Brothers,



with an elegant library table. He was called before the curtain. As a speech-maker he is a failure.

**JACKSONVILLE**—ALLEN'S OPERA HOUSE: Said Pasha Dec. 15 to light house. May Henderson 22 to light house at popular prices to small business. Adeline Frost in Lucille 22.

**CHICAGO**—BIRCH OPERA HOUSE: Rose Coghlan, well supported, presented Peg Woffington to a large audience Dec. 21. The Adams Dramatic Co. gave two performances Christmas to fair-sized audiences.

**SPRINGFIELD**—COLLINGSWOOD OPERA HOUSE: Hardie and Von Leer's on the Frontier Christmas Day, matinee and evening, to good business. The performances were, on the whole, satisfactory. The Manager Barrett, as usual, was buried deep under a genial blizzard of presents from countless admirers. Here is my humble tribute.

**PORT HURON**—LEA'S OPERA HOUSE: Thomas K. Shea closed in two orphans. Corsican Brothers and Shadowed to only moderate business Dec. 18-20. Mr. Shea drew red better business as he is an actor above the average and his performances are superior to the general run of popular price co. Lost in London was booked for Dec. 25. Just before the rising of the curtain a fire broke out in the building used as the Erie depot, opposite the Opera House. The audience was dismissed without any excitement.

**NEWBURN**—ACADEMY OF MUSIC: All the Comedians of Home to a fair sized and well-pleased audience. Sakajana was given to large audiences Christmas afternoon and evening. The performance was even better than last year. Mlle. Bertotto in her transformation dances and the Marlanes caught the audience.

**CORNING**—HARVARD ACADEMY: The California Opera Co. Dec. 21 in Said Pasha to light business. John J. Kennedy in The Two Orphans to a large and well-pleased house. The Seymour Stratton Co., which played here last week, disbanded in Addison, N. Y.

**WATKINS**—OPERA HOUSE: Clemenceau Case Dec. 21, with Nadage Doree as Iva, to a small house. Spanish Troubadours return date 24 to S. R. O. The Kapicker's Child 27 to good business.

**GOVERNORS**—OPERA HOUSE: Muggs Landing Co. Dec. 17 to a good house.

**MORRISVILLE**—SHATUCK OPERA HOUSE: W. J. Scamman 22, Miles Aronson, Dec. 21, to a crowded house. General satisfaction. The California Opera Co. in Said Pasha 22, gave a delightful performance to a small house. The Lyceum Co. in The Wife to a fair house 22; one of the best performances of the season. George Wilson's Minstrels 27. Honest Hearts and Willing Hands 27.

**CORLAND**—OPERA HOUSE: The Two Thieves Co. Dec. 21 to a small house. Went booked for 12, but owing to being snow-bound changed date to 20, to satisfactory performance. Aaron H. Woodhull's Uncle Hiram 27 to full house. The play seemed to meet the demands of the audience. The band was a drawing card here.

**UTICA**—OPERA HOUSE: A fair-sized audience witnessed the Clemenceau Case Dec. 17. John L. Sullivan drew a large house. The Seymour Stratton's Honest Hearts and Willing Hands. Gus Hill's Novelty Co. 22, 23 to fair business. Jefferson and Florence 23 in The Hair-at-Law before a fair-sized audience.

**SARATOGA SPRINGS**—Both amusement halls were dark week of Dec. 18-20. The scenery and mechanical effects of the Town Hall stage has just had a thorough overhauling. The scenery has all been touched up, and new scenery added where necessary. The work was done by Scenic Artist George M. Crane.

**SCHENECTADY**—CENTRE STREET OPERA HOUSE: Baldwin's Comedy Co. opened a four nights engagement Dec. 21 in The Galley Slave to a good house at reduced prices. The house of their report consisted of State's Evidence, Two Orphans, Diamond Mystery and Celebrated Case. The Union Opera House: Duncan Harrison and John L. Sullivan in Honest Hearts and Willing Hands 24 packed the house. NOVELTY THEATRE: Holiday and Haynes' specialty Co. week of 22 received a small audience.

**SYRACUSE**—H. R. JONES' OPERA HOUSE: Madame and Augustin Neuville in The Boy Tramp delighted large galleries and medium sized lower houses Dec. 18-20. The Runaway Wife, with Frank Evans at the head of the Co., 21-27. Cleveland's Minstrels 31. THE VICTORY OPERA HOUSE: Florence and Jefferson in The Runaway Wife, big house at advanced prices. 22. Rose Coghlan 22. Mackie 24, 25. STANDARD THEATRE: Venetian Lady and Players 27-29 to light attendance. ALHAMBRA THEATRE: Prof. O. R. Gleason, the horse tamer, 20-27.

**BRIGHTON**—OPERA HOUSE: Aaron H. Woodhull in Uncle Hiram Dec. 20 to good business, and gave excellent satisfaction. The finely illuminated band and the lightning barometer drill given by Mr. Rhodes were splendid features. Mr. Rhodes is an adept in his line of business, and he brought down the house.

**ROCHESTER**—LYCEUM THEATRE: Dark the first three nights of the past week. Hallen and Hart and good co. appeared in their success. Later on, to fine house. 23-25. Elsie Elster next. 26. ADVANCE: Madame and Augustin Neuville attracted large audiences week ending 27, presenting The Boy Tramp. The Runaway Wife week of 21. NEW GRAND OPERA HOUSE: Sam Jack's Creole Burlesque Co. tested the capacity of the house last week. Sam Lucas and wife proved the acceptability of their work by the warm applause which greeted their efforts. The Bear Irish Boy week of 27-29.

**OGDENSBURG**—OPERA HOUSE: Paul Kauter to fair business Dec. 19. Muggs Landing 25.

**OWEGO**—ACADEMY OF MUSIC: John L. Sullivan Dec. 25; Sam Jack's Creoles 26; Uncle Hiram Jan. 1; Two Old Crones 8.

**TROY**—RAND'S OPERA HOUSE: Gus Heege in Von Yonson drew largely Dec. 23-25. GRISWOLD OPERA HOUSE: Mr. Barnes of New York to fair business 18. Honest Hearts and Willing Hands, with John L. Sullivan as the stellar attraction, played to fair business 27, 28. All the Comforts of Home was splendidly presented 30. Fred Bryton in Forgiveness opened 31 to a crowded house. GAIETY THEATRE: A good specialty bill was presented to excellent patronage week of 22.

**ROME**—NEW OPERA HOUSE: Uncle Hiram 21. SARA'S OPERA HOUSE: Kindergarten 17 to a large house.

**BATTLEBORO**—BIRCH OPERA HOUSE: Marshall P. Wilder, under the management of local Lodge K. of P. drew a large audience 22. Good entertainment. Hardie and Von Leer in On the Frontier pleased a fair house 24.

## NORTH CAROLINA.

**WILMINGTON**—OPERA HOUSE: Wilmington Amateur Vaudeville Co. Dec. 19, 20, gave a fine entertainment to very large houses. MacLean-Prentiss in Cleopatra 21 to good houses. Both made a splendid impression and gave a most enjoyable performance. The Agnes Maynard of the MacLean-Prentiss Co. had to stop at Asheville, N. C., on account of illness.

## OHIO.

**CLEVELAND**—THE MASONIC OPERA HOUSE: The Saville Comedy Co. Dec. 21 22, Maggie Mitchell 23.

**KENTON**—DICKSON'S GRAND OPERA HOUSE: A Pair of Jacks was to have played here Dec. 26, but changed their date to Jan. 6. Reeves' Operatic Burlesque Co. Christmas Day.

**TROY**—OPERA HOUSE: Fisher's Cold Day Dec. 19 to fair business. Fat Men's Club 19 to a packed house. Everybody pleased. The Fakir 20.

**WARFIELD**—MEMORIAL OPERA HOUSE: The Prince and Pauper Dec. 18 to a fair-sized audience, fine performance. Elsie Leslie and Arthur Elliott received several curtain calls. Kernell's Specialty Co. 22, small audience.

**SANDUSKY**—BIENLIEUX'S OPERA HOUSE: The Clemenceau Case Dec. 18; good house. Innes' Band 23, fair business.

**EAST LIVERPOOL**—BROWN'S OPERA HOUSE: Martin Golden's Comedy Co. Dec. 19, 20 and matinee, presented The Martyr, Little Duchess and Col. Sellers to good business and general satisfaction.

**LEVIN**—NOBLE'S OPERA HOUSE: Innes' Thirtieth Regiment Band Dec. 18 to a fair house. It was one of the best attractions of the season. Rick's

Band played to one of the largest houses of the season.

**DEWITT**—RIPPS' OPERA HOUSE: Maggie Mitchell in Ray Dec. 19 to good business. Lizette Evans in Fogg's Ferry 21 to light business. Both cos. gave good satisfaction.

**LEMA**—FAIRBROT OPERA HOUSE: Dear Irish Boy Dec. 18 to a large and well-pleased audience. Queen Esther 20, 21 by home talent, under the very able direction of A. D. Foudray, to fair business. The Fakir 22 the worst show night in the year here, to light business.

**CANTON**—THE GRAND: Thatcher's Minstrels played a large audience Dec. 22. Innes' Band came 23 (matinee only) to small but very appreciative audience. SCHAEFER'S OPERA HOUSE: Dear Irish Boy came 24 to a fair business. Kernell's High Class Vaudeville 25 to good business.

**TOLEDO**—WHEELER OPERA HOUSE: Rose Coghlan as Peg Woffington Dec. 17 to a packed house. Evangeline, by an inferior co., 18 to a good house. Sam Jack's Creoles drew a large, good-natured audience 19 that gave the performance from beginning to end. What the Minstrels gave their employees and the press a banquet 20 at the New Hotel, Portsmouth. It was one of the finest spreads ever given in the city.

**PORTSMOUTH**—GRAND OPERA HOUSE: Etna Kendall's Pair of Kids Dec. 20 to very large business. Howell and Robinson open 21 for a week. Westing, The stockholders of the Grand gave their employees and the press a banquet 20 at the New Hotel, Portsmouth. It was one of the finest spreads ever given in the city.

**JANESVILLE**—SCHULZ OPERA HOUSE: The Bostonians presented Robin Hood Dec. 19 to a large and appreciative audience. A Pair of Jacks 20 to light business.

**FOREST**—OPERA HOUSE: Standard Co. Kammer 21, open Dec. 22 in The Oklahoma to a large and highly pleased audience.

**CAMBRIDGE**—HAMMOND'S OPERA HOUSE: Maggie Mitchell in Ray Dec. 18 to good business at advanced prices.

**DAYTON**—THE GRAND: The Fat Men's Club Dec. 17 to a fair business. A Pair of Jacks to a small but appreciative audience 18. THE PARK: A Barrel of Money commenced a week's engagement 22, opening to large business. The Social Segue will play to S. R. O. 23. Every seat was reserved during the day of the opening of the sale. James B. Delcher is here ahead of Frank I. Franke, who occupies the Park 29, week.

**URBANA**—BENNETT'S OPERA HOUSE: The Fakir delighted a very good house Dec. 21. Alice Harrison, Joe Sutherland and the comedians were warmly received. The Social Segue 22. Charles Fakir Co. could not find words enough to express their praise of the Christmas MIRROR. Alice Harrison gave Manager George Dunlap a handsome Christmas token in the shape of a heavy oxidized silver paper knife. The Co. all thank Manager Dunlap the best in the business. While The Social Segue is going to play at the Grand Hotel, Bertha Parker, Earl Lowmerry, Kate Cason and Emma Johnston. The various soloists were frequently encored, and the choruses were good. The Private Secretary 27-29 to excellent business. R. J. Dunstan and Harry Allen scored the hits of the piece, the others did fairly well. The Old Deedrick Skins 22. Charles Lamb, as Hans Offenbergs Sprinkler, was in tensely funny. CORDRAY—NEW THEATRE: The Fatal Secret 18-21 to S. R. O. PARK THEATRE: Lost in London 20, for the benefit of St. Patrick's Church, by the O. C. Dramatic Club, supported chiefly by Louise Howard and J. Williams, to fair attendance. The Duke during the performance of The Private Secretary 25 boxes C and D were occupied by the officers of Portland Lodge of Elks, and the boxes above were prettily draped with the national colors, surrounding a royalist's head with fringing and a small figure of a man. The manager, Frank James, a little piece of advice in Portland from San Francisco 24. A Miner's World lectured at the Tabernacle 18 on "Our Around the World" to a fine house. Jennie M. Long, the well-known elocutionist, is giving readings along the coast. New Westminster to San Francisco, inclusive. The Wallace Avenue Co. of Chicago, who arrived in Portland 16, Annie Abbott, in exhibition of strength, has been holding forth at the Masonic Temple to large patronage during the past week. The right wing of the Exposition Building was fitted up by A. N. Kedgeley, the well-known skating rink projector, as a rink 20, and from present appearances is going to be a success. The Social Segue 22 and D. B. Thatcher, skater, are drawing cards. The Portland Lodge of Elks gave a banquet 20 in honor of Dr. Simon Quinlan, of Chicago, who is the Grand Exalted Ruler of the Order, and who is visiting Portland. The banquet was a gala affair. Among those present were: J. W. M. Camera, E. R. George, H. H. River, Dr. George Sears, Dr. A. B. Wolf, E. R. K. L. Louis Damach, Charles F. E. R. Friedlander, R. W. Mitchell, James Casey, S. C. Striehn, Charles Whalen, C. L. Brown, N. N. Steeves, Chief of Police Parham to preserve order, and Dr. Saylor to attend to the medical needs. A number of speeches were made and stories told, in which Dr. Quinlan, Mr. Mitchell and Dr. Saylor excelled.

## OREGON.

**PORTLAND**—THE MARQUEE GRAND OPERA HOUSE: The cantata Esther, the Beautiful Queen, in aid of the Orphan Boys and Girls Home, Portland, was very successfully presented to local talent Dec. 18. The principals were: Edward Holme, Bertha Parker, Earl Lowmerry, Kate Cason and Emma Johnston. The various soloists were frequently encored, and the choruses were good. The Private Secretary 27-29 to excellent business. R. J. Dunstan and Harry Allen scored the hits of the piece, the others did fairly well. The Old Deedrick Skins 22. Charles Lamb, as Hans Offenbergs Sprinkler, was in tensely funny. CORDRAY—NEW THEATRE: The Fatal Secret 18-21 to S. R. O. PARK THEATRE: Lost in London 20, for the benefit of St. Patrick's Church, by the O. C. Dramatic Club, supported chiefly by Louise Howard and J. Williams, to fair attendance. The Duke during the performance of The Private Secretary 25 boxes C and D were occupied by the officers of Portland Lodge of Elks, and the boxes above were prettily draped with the national colors, surrounding a royalist's head with fringing and a small figure of a man. The manager, Frank James, a little piece of advice in Portland from San Francisco 24. A Miner's World lectured at the Tabernacle 18 on "Our Around the World" to a fine house. Jennie M. Long, the well-known elocutionist, is giving readings along the coast. New Westminster to San Francisco, inclusive. The Wallace Avenue Co. of Chicago, who arrived in Portland 16, Annie Abbott, in exhibition of strength, has been holding forth at the Masonic Temple to large patronage during the past week. The right wing of the Exposition Building was fitted up by A. N. Kedgeley, the well-known skating rink projector, as a rink 20, and from present appearances is going to be a success. The Social Segue 22 and D. B. Thatcher, skater, are drawing cards. The Portland Lodge of Elks gave a banquet 20 in honor of Dr. Simon Quinlan, of Chicago, who is the Grand Exalted Ruler of the Order, and who is visiting Portland. The banquet was a gala affair. Among those present were: J. W. M. Camera, E. R. George, H. H. River, Dr. George Sears, Dr. A. B. Wolf, E. R. K. L. Louis Damach, Charles F. E. R. Friedlander, R. W. Mitchell, James Casey, S. C. Striehn, Charles Whalen, C. L. Brown, N. N. Steeves, Chief of Police Parham to preserve order, and Dr. Saylor to attend to the medical needs. A number of speeches were made and stories told, in which Dr. Quinlan, Mr. Mitchell and Dr. Saylor excelled.

## PENNSYLVANIA.

**ALLENTOWN**—MUSIC HALL: The Franklin and Marshall College Glee and Band Club gave an excellent entertainment to a well-filled house Dec. 19. All the Comforts of Home was seen by a large and refined audience 20. The comedy, as presented by Mr. Frohman's excellent co., left a most favorable impression, and the audience was highly pleased.

**LANSDOWNE**—OPERA HOUSE: George C. Staley in A Royal Pass, supported by a good co., played to a large and well-pleased audience Dec. 21.

**OHIO CITY**—OPERA HOUSE: The Two Sisters to a fair house Dec. 17. Saints and Sinners 28.

**JOHNSTOWN**—ADAMS OPERA HOUSE: Cleveland's Magnificent Minstrels Dec. 18, 20, played a good-sized audience. Lizette Evans as Chip, in Fogg's Ferry, gave a very pleasing performance before a good-sized audience 22. Neuben Glue drew a fair audience 23 and gave a clever performance. LYNN: The Orpheus Orchestra, under the direction of Prof. Frick, disconcerted an excellent music, for which our theatregoers are grateful.

**SEB**—PARK OPERA HOUSE: Said Pasha Opera Co. to good business Dec. 17. Good performance. The Two Sisters to fair house 18. My Jack Co. to good audiences 19, 20. Scenic effects very fine and good co. Rose Coghlan in Peg Woffington 22. Audience and performance first class.

**LANCASTER**—FRYLOCK OPERA HOUSE: Waite's Comedy Co. presented Old Hickory, French Spy, Fanchon the Cricket, Kathleen's Dream, Phoenix and Hearts and Diamonds to very good business week of Dec. 22. The band and orchestra of this Co. are very attractive features.

**HARRISBURG**—OPERA HOUSE: All the Comforts of Home Dec. 18 to good business. Willis E. Akers 21 in Reuben Galt. The house was fairly well filled in the warmth of the gods, who were so efficient in their applause. George A. Baker's Comic Opera Co. opened an engagement 26 to the full capacity of the house. There are many new faces in the Co., but they are fully equal to past seasons, and the audience was not slow to testify to that fact. The repertoire consisted of The Chimes, Black Hussar, Grand Business, etc.

**NEW CASTLE**—OPERA HOUSE: The Okeanos, by home talent, drew fairly good houses Dec. 18, 20. The Two Sisters Co. gave an excellent performance to light business 21. Add Kyman in white face made a distinct hit, as also the Anne Martine and John Barker. Dear Irish Boy to a small house 22. LYNN: Emma Hooker joined the Two Sisters Co. 22 and 23.

**READING**—GRAND OPERA HOUSE: A good co. gave Hamlet Dec. 22 to a crowded house. The performances were well received and satisfactory.

**MUSKIE**—Pride was given by home talent, 18. A. B. Bennett, 19, to fair business, also 20 to a large house.

**WARREN**—LIBRARY HALL: The Wife Dec. 20 to fair house. Everyone well pleased. Boston Ideal Radio, Mandolin and Guitar Club 21, fair house. Whistral Choir 22, small house. Satisfactory.

**MEADVILLE**—ACADEMY OF MUSIC: The Wife Dec. 19 to a light house. The Ideal Mandolin and Guitar Co. entertained a large audience 20 with a very pleasing programme. Denman Thompson's Two Sisters Co. played to a half-filled house 21. Dec. 22 served much better.

**GREENSBURG**—LORESON THEATRE: Bryant Saville's Burlesque Co. Dec. 23, and Ada Kay's Burlesque Co. 24, both to small audiences. Dan Mason in A Clean Sweep gave a fair performance to a small house 25.

**CARBONDALE**—OPERA HOUSE: Muggs Landing Dec. 21 to a good sized audience. The Co. is an inferior one.

**WILLIAMSPORT**—ACADEMY OF MUSIC: Gittines Cedar Door Dec. 21 to fair business and an enthusiastic audience. T. C. 22 to a fair house. A Legal Wrong 23 to small, but appreciative audience.

**MAUCHUNK**—OPERA HOUSE: A Royal Pass Dec. 21 to good business. Audience very much pleased.

**HAZLETON**—BROAD STREET OPERA HOUSE: George C. Staley in A Royal Pass to medium business Dec. 21. Good performance. Stetson's Uncle Tom's Cabin Co. 22 to light business. German's Minstrels 23, good performance.

**YORK**—OPERA HOUSE: George A. Morris in a Legal Wrong Dec. 19, and Willis Akers in Reuben Galt 20 to small houses.

## RHODE ISLAND.

**PROVIDENCE**—THE PROVIDENCE: A Dark Secret, with its many changing scenes of reality, is doing a good business here Christmas week. The Co., as a whole, is a competent one. Week of 22. A Trip to Chinatown. THE GAIETY: The Limited Mail, as presented here for the first time as the "Lords of the Sea," attracted a large audience, and is drawing large audiences. The Co. is equal to all demands. Week of 23 will introduce Wars of New York. LYNN: Manager Lothrop, of the Providence Museum, is to have a theatre in the Spring, which will seat as many people as any other house in the city. It is to be built on the present site but will extend back a whole block. It is his intention to open, if possible, his Summer season in it.

**NEWPORT**—The only looking this week has been Cleveland's Consolidated Minstrels in a return date Dec. 21, but they fully compensated for the lack of other attractions by the excellent programme offered.

## SOUTH CAROLINA.

**CHARLESTON**—ACADEMY OF MUSIC: Lost in New York, for three nights and Christmas and Saturday matinee, opened to good houses 22.

## TENNESSEE.

**MEMPHIS**—THE GRAND: Carleton's Opera Co. played to a good house Dec. 22, rendering the Queen's Lane Harlequinade, Sam 23 and The Brigands 24. Salvini will play a return engagement 25-27, giving the usual Christmas matinee. James O'Neill in Dead Heart 22-24, and Januscheck 25-27. LYNN: Frank Jones opened 23 for three nights in Our Country Cousin, the house was well filled and enjoyed the play. Marie Greenwood in comic opera acted well, to open the holidays 22-23. THE MEMPHIS: P. F. Baker opened for the week in his well-known piece The Emigrant, running the first three nights, and Bismarck the balance of the week. He is supported by a very clever co. Beacon Lights 23-25. The Stowaway 26-28. LYNN: Henry Long's orchestra at the Memphis are introducing many pretty and pleasing numbers between acts.

Pete Baker received by express a handsome guitar from his friend, Fred Striker, of Detroit, Mich., as his Christmas present. W. F. Blande, agent, and Sanford H. Cohen, manager of James O'Neill, are both here, the latter en route to Augusta, Ga., to open the holidays 22-23. Milton Nobles played a fair engagement at the Grand 18-20.

**KNOXVILLE**—SINCE'S THEATRE: Bluebird Jr. Dec. 19, 20 and matinee to immense business. Performance excellent. Pearl Melville Co. Christmas week.

**NASHVILLE**—THE VANDOME: Little Lord Fauntleroy drew light houses Dec. 18-20. House dark 21-22. The Carleton Opera Co. 23-27. The advance sale indicates good business for Christmas week, particularly Alexander Salvini 26-28, and James O'Neill Jan. 1.

**CLARKSVILLE**—ELDER'S OPERA HOUSE: The Fakir Dec. 18 to good business. Co. good. A Pair of Kids played to fair business 19. Marie Greenwood Comic opera Co. 20 to good business.

## TEXAS.

**GALVESTON**—TRENTON OPERA HOUSE: Spider and Fly received excellent patronage Dec. 18, 19. Edwin Arden in Raglan's Way 27, is played to poor business. An interesting drama, well acted by an admirable co., and far better financial results were secured. EDWIN: David M. Peyser resigned from the management of Edwin Arden here. Mr. Peyser has as yet made no other arrangements, but does not expect to remain idle long. He was at one time business manager of the Trenton, and his many friends here wish him success in his next venture.

**WACO**—GAIL AND OPERA HOUSE: Pearl of Pekin Dec. 18 to a good house. Mrs. General Tom Thumb 19 to poor business, fair performance. Beach and Bowers' Minstrels to a packed house 20.

**FORT WORTH**—GREENWALL'S OPERA HOUSE: Alexander Salvini played a return engagement Dec. 18 appearing in A Child of Napoleon to a well-filled house. The society effect of the theatrical season was the appearance here 18, 20 of the Emma Juch Grand Opera Co. Carmen, Rigolotto and Frecholz were sung to audiences, that tested the seating capacity of the house. With such a talented star as Emma Juch, such support as Janikowsky, Macedonia, Stormont, Payne, Clark and Hedmond, and with full chorus and orchestra under the leadership of Nordhoff, it is only necessary to say that the music of the different operas was adequately interpreted.

**SHERMAN**—OPERA HOUSE: Maud Granger in Inherited to a small house Dec. 16. Alexander Salvini played a return date to a packed house 17.

**SAN ANTONIO**—GRAND OPERA HOUSE: Beacon Lights 18 to light business. Pearl of Pekin 19-20 to only fair business. Theatregoers have not yet recovered from Emma Juch and two dollars a ticket. Spider and Fly 21 to fair business, co. very good, and gave an attractive bill. LYNN: The management have secured Emma Juch for a return date 21, when she will present Wagner's Flying Dutchman for the first time in San Antonio.

**HILLSBORO**—ROSE'S OPERA HOUSE: Stult's Rustle Co. No. 1 had a very successful engagement Dec. 18-21, an excellent co. LYNN: W. A. Clarke, formerly of Hillsboro, Texas, is with the Rustle Co. His many friends were glad to see him.

**CORSICANA**—OPERA HOUSE: Annie Burton in Dad & Girl Dec. 18 to a large and well-pleased audience. Miss Burton is quite a favorite here and always draws a good house. Maud Granger in Inherited 19 to the most fashionable audience of the season. She is for the best emotional actress that ever visited this city.

**PARIS**—BARON'S OPERA HOUSE: Veranda Jan 18 to good business Dec. 19.

**TAYLOR**—OPERA HOUSE: Beacon Lights Dec. 18 to a fair house.

**HOUSTON**—OPERA HOUSE: Alexander Salvini gave satisfactory performances to fair houses Dec. 18, 19. LYNN: Mr. Salvini is making his first visit to Texas. He says his business has been badly affected by having dates cancelled.

**BONHAM**—GRAND OPERA HOUSE: Gilbert Burleigh played four nights commencing Dec. 18 with two matinees to crowded houses. The Co. are great favorites with the Bonham people.

## UTAH.

**SALT LAKE CITY**—SALT LAKE THEATRE: Cleveland's Consolidated Minstrels, under the management of Harry W. Benson, 24, light business Dec.

19. They gave a good show and a fair business. A. B. VANDER TRUCK: A good show and a fair business. The scenery and the acting of the DeLoring Brothers is fine. The house has drawn good houses all the week. The city also has not granted the house a higher license.

## VERMONT.

**BATTLEBORO**—OPERA HOUSE: Under the management of Ray and Co. much improved. Home Anderson, 20, 21, was welcomed by a large number of patrons, making a profitable business.

**BARRE**—OPERA HOUSE: Resident's Burlesque Co. very large houses Dec. 19, 20, 21. LYNN: Manager Verrill is booking some fine attractions, among which are Henry E. Jones, Fred Homestead, The Swagars, A. J. Field's Minstrels.

## VIRGINIA.

**NORFOLK**—ACADEMY OF MUSIC: Daniel B. King in The Hammer Dec. 22, to very poor business.

## WASHINGTON.

**TACOMA**—TACOMA THEATRE: Private Secretary to good business Dec. 18, 19. Hertmann's Travelling Antiques to fair business 20.

**SPOKANE FALLS**—SPOKANE AUDITORIUM: The Private Secretary Co. 19 to large houses. Liberator's Military Band 19, 20, small business. Little Lord Fauntleroy Co. 20 to a good house.

## WEST VIRGINIA.

**WHEELING**—OPERA HOUSE: Russell's Comedy and Dec. 22. GRAND OPERA HOUSE: New World 24.

**PARKERSBURG**—ACADEMY OF MUSIC: Maggie Mitchell presented Ray Dec. 18 to a crowded house, notwithstanding the inclement weather and heavy snow. The play was well presented and received the praise of the entire audience.

## WISCONSIN.

**MILWAUKEE**—DAVIDSON: The Clemenceau Case commencing Dec. 21 had a prosperous week. The piece has been received rather more favorably than expected, owing to the unexpectedness of the paper criticism. The Co. is a very competent one, and much credit is due to the excellent acting of the despicable role of the Countess Leveik, Charles Kent, and Jennie Neill. The latter in The Millionaire 22, played to light houses. Mr. Neill as James O'Brien, the railroad contractor, while giving a good delineation of the role, does not infuse enough life and spirit into the part. If he did it would have more effect, and the influence on the rest of the Co. would be apparent as they all lack spirit. In the evening, The Fairies Well opened 23, business light up to Christmas. The piece has alternated with The Ivy Leaf for the past five years as the holiday attraction, and has become familiar to every one. The Co. is satisfactory, but the scenery looks very worn and shabby. STANDARD: Lillian Stillman in Braving the World 21 to good business. Miss Stillman is bright and entertaining in her part, and her specialties are excellent. She is handicapped, however, by a poor piece and a Co. of little merit. PEOPLE'S: May Howard Burlesque Co. had a prosperous week, opening 21-22. LYNN: A sad accident occurred at the Davidson 24. Charles McIntyre, a friend of one of the stage hands, fell from the paint stage to the floor, a distance of thirty feet, and was killed. The accident occurred just before the curtain rose on the first act and was seen only by the employees. The knowledge of the accident was withheld from the audience, fearing the shock would affect her, but she learned of it during the third act and fainted. The curtain had to be rung down until she recovered when the performance was completed. Manager Marsh has been tendered a benefit by the members of Dan L. Sullivan's Co. and employees of the Academy which opens 26. Manager Brown was presented with a handsome desk, by his employees, at Christmas. James Fort, manager of William Redmond Co., has been here this week.

**ASHLAND**—GRAND OPERA HOUSE: Ferguson and Mack Comedy Co. presented McCarthy's Nibbles Dec. 20 to the largest house of the season.

**WEST SUPERIOR**—GRAND OPERA HOUSE: Sol Smith Russell in A Poor Relation to the banner house of the season Dec. 18, receipts, \$1,250. The Twelve Temptations 19 to a crowded house.

**FOND DU LAC**—CREST OPERA HOUSE: Roberts Sailer Co. Dec. 19, presented Faust and Marguerite to fair house; good company and excellent scenic effects. LYNN: The Fond du Lac Elks entertained the Roberts Sailer Co. at a social session.

**BELOIT**—WOODWIN'S OPERA HOUSE: J. C. Stewart's Two Johns Co. Dec. 19 to a good house. Good variety Co.

**MADISON**—FULLER OPERA HOUSE: Roberts Sailer Co. Dec. 19 to a good sized audience Dec. 19.

## WYOMING.

**LARAMIE**—MINNECHON HALL: Louis James and Co. appeared in Virginia and Othello Dec. 19. A fair business. LYNN:







GAIETY BURLESQUE. N. Y. city Dec. 29-Jan. 2. Philadelphia, Pa., 3-10.  
 HOWARD BURLESQUE. St. Paul, Minn., Dec. 29-Jan. 2. Minneapolis 3-10. Chicago, Ill., 12-17.  
 HARRY WILLIAMS. Cincinnati, O., Dec. 29-Jan. 2. St. Louis, Mo., 3-10.  
 HANSON-VOLTER AND MARTINETTE. Cincinnati, O., Dec. 29-Jan. 2.  
 HARRY KERNELL. Pittsburgh, Pa., 29-Jan. 2. Buffalo, N. Y., 3-10. N. Y. city 12-17.  
 HOWARD ATHLETIC. San Francisco, Cal., Dec. 29-Jan. 2.  
 HERMANN'S TRANSATLANTIC. Helena, Mont., Dec. 29-Jan. 2. Duluth, Minn., 3-10.  
 HYDE SPECIALTY. Newark, N. J., Dec. 29-Jan. 2. N. Y. city 3-10.  
 HENRY BURLESQUE (No. 1). Spokane Falls, Wash., Dec. 29-Jan. 2. Portland, Ore., 3-10.  
 HENRY BURLESQUE (No. 2). Hatfield, N. Y., Dec. 29-Jan. 2.  
 IRWIN BROS. 29-37, Troy, N. Y., Dec. 29-Jan. 2.  
 INTERNATIONAL VAUDEVILLES. Harlem, N. Y., Dec. 29-Jan. 2.  
 LONDON GAIETY GIRLS. Mexico, Mo., Dec. 29-Jan. 2. St. Joseph, Mo., 3-10.  
 LESTER AND WILLIAMS. Toronto, Can., Dec. 29-Jan. 2. Montreal, 3-10. N. Y. city 12-17.  
 LILLY CLAY GAIETY. Augusta, Ga., Dec. 29-Jan. 2. Atlanta, Jan. 2. Knoxville, Tenn., 3. Memphis, 3-7. Bowling Green, Ky., 8. Louisville, 9. Lexington, 10. Cincinnati, 11, 12-13.  
 LEW AND LOTTIE WATERS. Emmetsburg, Ia., Dec. 29-Jan. 2. Altona, 3-10.  
 M. GARDNER. Detroit, Cal., Dec. 29-Jan. 2. Fall City, Jan. 2-3.  
 MAY DAVENPORT BURLESQUE. Steubenville, O., Dec. 29-Jan. 2.  
 NELSON FAMILY. Louisville, Ky., Dec. 29-Jan. 2. Chicago, Ill., 3-10.  
 ROSE HILL'S BURLESQUE. Worcester, Mass., Dec. 29-Jan. 2.  
 RENTZ SANTI. Minneapolis, Minn., Dec. 29-Jan. 2.  
 REILLY WOODS. St. Louis, Mo., Dec. 29-Jan. 2. San Diego, N. Y., Dec. 29-Jan. 2. Rochester, 3-10. N. Y. city 12-17.  
 SENSATIONAL BROS. Baltimore, Md., Dec. 29-Jan. 2. Philadelphia, Pa., 3-10. N. Y. city 12-17.  
 TONY PASTOR. N. Y. city Dec. 29-Jan. 2. Indefinite.  
 VAHNS SISTERS. Chicago, Ill., Dec. 29-Jan. 2.  
 WEBER AND FIELDS. Milwaukee, Wis., Dec. 29-Jan. 2.  
 WHALEN AND MARTELL. N. Y. city, Dec. 29-Jan. 2. Brooklyn 3-10.  
 WILLIAMS AND ORR. Washington, D. C., Dec. 29-Jan. 2.

## MINSTRELS.

BEA-H-BOWER. Mexico, Mo., Jan. 1.  
 CLEVELAND'S MAGNIFICENT. Buffalo, N. Y., Jan. 1.  
 CLEVELAND'S CONSOLIDATED. Philadelphia, Pa., Jan. 1-10.  
 CLEVELAND'S COLORED. Grand Island, Neb., Dec. 29-Jan. 2. Hastings, Jan. 3. Atkinson, Kan., 4.  
 G. WILSON. Lockport, N. Y., Dec. 29. Rochester, Jan. 2. Auburn, 3. Syracuse, 4. Oswego, 5. Watertown, 6. Utica, 7. Little Falls, 8. Cohoes, 9.  
 GORMAN. Easton, Pa., Dec. 29. Trenton, N. J., Jan. 1. Burlington, 2. Wilmington, Del., 3.  
 HILL SKY. Shelbyville, Ill., Dec. 29. Mattoon, Jan. 1. Charleston, 2. Paris, 3.  
 MCARDIE AND VOI SO. Charleston, S. C., Jan. 2. Columbia, 3.  
 McDONALD AND HEYWOOD. Carrollton, Ill., Jan. 2-3.  
 M. KANLASS COLORED. Golden, Col., Dec. 29. Denver, Jan. 1-10.  
 PHINNEY AND WEST. Columbus, Ga., Dec. 29. Montgomery, Ala., Jan. 2. Mobile, 3. New Orleans, La., 4-10. Houston, Tex., 11. Galveston 12. San Antonio 13-15.  
 THATCHER. Indianapolis, Ind., Dec. 29. St. Louis, Mo., Jan. 1-2.  
 VERELAND. Aberdeen, Miss., Dec. 29. Starksville, Jan. 1. Meridian, 2. Demopolis, Ala., 3. Troy, 4. Eufaula, 5. Dawson, Ga., 6. Columbus, 7. Forsythe, 8. Griffin, 9. Newnan, 10. La Grange, 11. Opelika, Ala., 12.

## MISCELLANEOUS.

BRIEFOUS (D. M.) EQUINES. St. Albans, Vt., Dec. 29.  
 ELI PERKINS. Knoxville, Pa., Jan. 1. Columbia City, Ind., 2. Moine, Ill., 3. Jacksonville, 4. Jerseyville, 5.  
 HAWORTH'S HIBERNIA. Beaver Falls, Pa., Jan. 1. Rochester, 2. East Liverpool, O., 3.  
 HARRY SCHMIDT. Ottawa, Kans., Dec. 29-Jan. 2.  
 HANNAH A. WILLIAMS. New Bedford, Mass., Jan. 2. Hartford, Conn., 3 and 10.  
 HERMANN. N. Y. city Dec. 29-Jan. 2. Indefinite.  
 KELLAR. Harlem, N. Y., Dec. 29-Jan. 2. Philadelphia, Pa., 3-10.  
 M. FLINX AND HALL. Livingston, Tex., Dec. 29. Liberty, Jan. 1.  
 PROFESSOR HERTZ. Olympia, Wash., Dec. 29. Portland, Ore., Jan. 1-2.  
 SIGNOR BLITZ. Emporia, Kan., Dec. 29. Osage City, Jan. 1. Topeka, 2. Lawrence, 3. Sedalia, 4. Herculano, 5. Wyanotte, 6. Atchafalpa, 7. Paola, 8. W. W. DAVISON. Watertown, N. Y., Dec. 29-Jan. 2. Lewisburg, 3. Dauphin, Pa., 4. Harrisburg, 5-10.

## COMMENT.

*The Critic.*  
 In a "coting" newspaper editor, "I" want to see the most popular policeman editor. "Oh," says "I," "We have no such editor now. The contest for the most popular policeman closed last night, and the man in charge is now the favorite-burglar editor."

*Evening Post.*  
 Joan of Arc is a show which might have prospered greatly on the East side, and its promoters probably expect audiences from that locality, as the programmes which they distribute are of the kind hitherto confined to the Bowery, and are filled with portraits of the peculiar people known in the musical-halls of that classic region as "artists."

*London Daily Telegraph.*  
 Mr. E. S. Willard's success in the Middleman, at Palmer's Theatre, New York, is at least as great as that of any English actor who has heretofore visited America. The New York Times, Tribune, Herald, World and Dramatic Mirror—five of the leading papers in matters theatrical—are unanimous in their praise of him, and look forward with the greatest interest to his assumption of other characters, the prevailing opinion being that he will do as much justice as he has done to the part of Cyrus Bismark.

*Colorado Springs Herald.*

There is a most interesting discussion now under way in THE NEW YORK DRAMATIC MIRROR regarding the authorship of the Shakespeare plays. A short time ago, Ignatius Donnelly appeared in a very ably written paper, proving it impossible that Shakespeare could have been the author of the plays, on the grounds of totally inadequate education, literary knowledge, and moral qualifications. All his arguments, however, have been met and more than answered in two papers, one by Charles A. Pope, and the other by J. A. Waldron, and the incongruous fabrication, so confidently launched upon the credulity of the public, instead of meeting with unquestioned acceptance has received the most critical analysis and prompt opposition. That the writer of the plays must have been a profound scholar, as Mr. Donnelly would have us believe, is nowhere evident in the plays themselves, but that Shakespeare must have possessed ability, and education is nowhere better proven than in his close friendship with the distinguished scholar, Lord Southampton and the great favor in which he was held by the court of Queen Elizabeth, and by the queen herself in her admiring patronage of his genius. That a practical lawyer such as Mr. Donnelly would make the author to have been, could have made such inaccuracies in the court scene of the Merchant of Venice is impossible, but that Shakespeare's knowledge of law was entirely sufficient to meet the spirit of the scene is amply proven. In the same manner the plea of the French used in Henry V. is met, for surely any one with moderate opportunities can easily acquire an intelligent knowledge of language, and one need not have been a French scholar to have produced the French in Henry V. Shakespeare's nature was generous and just, free from meanness and dissimulation. He enjoyed the patronage and friendship both of the scholar and distinguished statesmen of his age, and there is no valid reason for supposing the plays to have been written by any one but Shakespeare himself.

## OBITUARY.

Adolphe Belot, the French dramatist and novelist, died at Paris on Dec. 18. He was born at Point-a-Pitre, Guadeloupe, in 1827, and was educated at the college of Sainte Barbe. After studying law he became an advocate at Nancy, France. The legal profession, however, proved uncongenial, and he soon abandoned his practice in order to travel. In the course of his travels he visited the United States and Brazil. On his return to Paris in 1855 he published a book called Châtiment, which unexpectedly met with a profitable sale, many purchasers confounding it with a book of the same title by Victor Hugo. This encouraged Mr. Belot to devote his life to literary work. His novels and plays followed each other in quick succession, and he became a very popular author. Probably the best known of his plays in this country are Miss Merton, brought out in 1867, and Article 47, which was produced in 1871. Clara Morris has acted extensively in both of these dramas. Fromont Jeune et Risler Aîné, which he collaborated with Alphonse Daudet, was produced in 1870. A. M. Palmer presented an adaptation of the piece called Partners at the Madison Square Theatre several years ago. Mr. Belot's other works included Drame de la Rue de la Paix, Le Testament de Cesar Girodot, La Femme de Feu, La Sultanne Parisienne, La Venus Noire, Un Secret de Famille, La Vengeance du Mari, Les Parents Terribles, Le Mariage Systeme and Le Vrai Courage. In 1880 Mr. Belot produced Les Etrangers de Paris at the Porte St. Martin, where the piece had a long run. It was subsequently presented in New York as The Strangers of Paris.

Dr. Thomas G. Vincent, the correspondent of THE DRAMATIC MIRROR at Tacoma, Wash., died of typhoid fever in that city on Dec. 3. His death was a shock to a wide circle of friends in Tacoma, where he had established a large practice among the best families. Dr. Vincent was a man of fine literary tastes, and a strong admirer of the drama. In collaboration with Herbert Bashford he wrote a play of pioneer life in the Pacific Northwest, entitled Meg. The arrangements for the production of this play at the Tacoma Theatre having all been completed before the fatal illness which terminated the life of one of its authors, the piece was produced a few days after his demise. Dr. Vincent was about forty-five years old, and leaves a widow and three children in Rockford, Ill. An early removal of his family from Rockford to Tacoma was eagerly looked forward to by the deceased. The remains were interred in the family burial plot in Rockford.

Delia Bridges, one of the Bridges twins, whose musical gifts made them popular throughout the Southwest, died recently of pneumonia at Lamar, Mo. Her sister, Maggie Bridges, died several years ago. Both little girls were adopted by Mr. and Mrs. Arnold, of the Lamar House. Manager Brown writes that as an evidence of the hold that Delia had upon the hearts of the community, it is only necessary to state that over five hundred of the best citizens of Lamar gathered at the local Opera House to attend the funeral services.

Lewis M. Reece, an old variety actor and minstrel, who was popularly known to the profession as "Pop" Reece, died on Dec. 18 last at his home in Brooklyn, of consumption. He was about sixty years of age. The funeral took place on Saturday from his late residence, the interment being at Cypress Hills Cemetery.

Ann Russell Hill, the mother of Barton Hill, the well-known actor, died in Montreal recently. Mrs. Hill was born in London and came to this country in 1849, making her debut under her maiden name of Miss Fairbrother at the old Park Theatre. She was the first actress to play Herminie in Love's Sacrifice in this country. She retired from the stage in 1865.

John Prindle, the comedian who starred last season in Reuben Glue, died recently at Glover, Vt. He was about thirty-eight years old.

Nathan T. Burnham, president of the Opera House Association, of York, Pa., died last Tuesday morning. He was nearly sixty-nine years old. His death was due to a complication of diseases. Mr. Burnham was one of the founders of the opera house at York, and its president from its inception. He was a prominent manufacturer, and amassed a fortune at his business. He was a Knight Templar, a Past Sachem of the Red Men and a Past Grand of the Odd Fellows.

Among the vaudeville artists already engaged by Tony Pastor for his next season's road organization, are: Minnie Jeffs, sourette; Hector and Lorraine, comic gymnasts; Katie Laurence, character serio-comic and dancer; Captain Slingsby, ventriloquist and Evans and Luxmore, comic musical artists. Negotiations are pending for a number of American artists. The company will open at Tony Pastor's Theatre on March 27.

## NEW YORK THEATRES.

## LYCEUM THEATRE.

4th Avenue and 23d Street.  
 A new play by F. Haddon Chambers, author of Capt. Scott.

## THE IDLER.

Cast includes: Herbert Kelcey, Nelson Wheatcraft, W. J. LeMorne, Eugene Giraud, Walter Bellows, Georgia, Emma, Hattie, and others.  
 MATINEE SUNDAY AT 2.  
 Extra matinee Thursday.

## STAR THEATRE.

Broadway and 19th Street.

## WILLIAM H. CRANE

In David D. Lloyd and Sydney Rosenfeld's Comedy.

## THE SENATOR.

Matinee Saturday.

## CASINO.

Broadway and 19th Street.

## AN ENORMOUS SUCCESS.

## POOR JONATHAN.

COMEDY OPERA IN THREE ACTS.  
 Admission, 50 cents.  
 Seats on sale one month ahead.  
 Extra matinee Thursday.

PROCTOR'S 25th STREET THEATRE.  
 PROCTOR & TURNER, Proprietors and Managers.  
 Charles Frohman's Company in a new four-act play, by Henry C. De Mille and David Belasco.

## MEN AND WOMEN.

Wednesday and Saturday Matinees.  
 Matinee Thursday. Jan. 12, 100th performance. Seats on sale.

## 14th STREET THEATRE.

J. W. ROSENQUEST, Sole Manager.  
 Every night. Matinee Wednesday and Saturday.  
 Reserved seats Orchestra Circle and Balcony, 50c.  
 A new Sensational Comedy Drama, by JOSEPH ARTHUR, Author of THE SILENT ALARM.

## BLUE JEANS.

BLUE JEANS will not be played at any other theatre in New York City.  
 Extra matinee Thursday.

## BUOY THEATRE.

B'way, near 30th St.

Every night—Matinee Wednesday and Saturday.  
 Hoyt's Natural Comedy.

## A TEXAS STEER.

A Study of Political and Social Development.  
 Extra matinee Thursday.

## KOSTER &amp; BIAL'S CONCERT HALL.

22d Street, near 4th Avenue.  
 MATINEES—MONDAY, WEDNESDAY, SATURDAY.  
 The Spanish Dancing Troupe.

## CARMENCITA.

Great Success of

## ONERO

OF THE LADY OF THE LIONS.

## MADISON SQUARE THEATRE.

A. M. PALMER, Sole Manager.

Great Success of Sydney Grundy's Delightful Comedy.

## A PAIR OF SPECTACLES.

Preceded at 820 by  
 AFTER THOUGHTS.  
 SATURDAY MATINEE AT 2.  
 Extra matinee Thursday.  
 Jan. 6, 100th performance.

## H. R. JACOBS' THEATRE.

Corner 1st Street and Third Avenue.

Matinee.

MONDAY, THURSDAY, SATURDAY.

The Great Melodrama.

## THE GREAT METROPOLIS.

A Powerful Cast.  
 Grand Spectacular Effects.

Next week—ONE OF THE FINEST.

## PALMER'S THEATRE.

B'way and Thirtieth Street.

A. M. PALMER, Sole Manager.

Evenings at 8. Saturday Matinee at 2.

## MR. E. S. WILLARD.

Supported by Mr. A. M. Palmer's company, in Henry Arthur Jones' Great Play.

## JUDAH.

## GARDEN THEATRE.

Madison Avenue and 27th Street.

Evenings at 8. Saturday matinee at 2.

## DOCTOR BILL.

The Laughing Success of London and New York.

Preceded every night by SUNSET.

Extra matinee Thursday.  
 Jan. 6, 100th performance in New Brunswick.

## BROADWAY THEATRE.

Corner 41st Street.

Manager, Mr. FRANK W. SANGER.

Coming at 8 P. M. Saturday matinee at 2.

J. C. DUFFY'S COMIC OPERA COMPANY.

## IOLANTHE.

Monday, Jan. 5. Lawrence Robertson as Ganchou.  
 Extra Matinee New Year's Day.

## GRAND OPERA HOUSE.

Reserved Seats—Orchestra Circle and Balcony—50c.

Wednesday and Saturday Matinee.

## J. K. EMMET

Next week—DR. BILL.

Extra matinee Thursday.

## TONY PASTOR'S THEATRE.

MATINEES TUESDAY AND FRIDAY.

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The Following Dates are Offered to Traveling Managers. Write or Wire.

ALBANY, N. Y.—Jacobs' Opera House, Jan. 19, 20, 21.

BUFFALO.—Court Street Theatre, March 23, May 11-25.

CHICAGO, ILL.—Litt's Standard Theatre, Feb. 15, 22, March 1, 8-15 and 22.

CLEVELAND.—Jacobs' Theatre, May 18 and after.

CHICAGO.—Alhambra, Jan. 18, April 26, May 10-24 and after.

CHICAGO.—Clark Street Theatre, Feb. 1, March 15-22-29, April 26, May 3-10.

CHICAGO.—Academy of Music, Jan. 11, May 3-10-17.

DULUTH, MINN.—New Lyceum Theatre, open time after March 1.

GRAND RAPIDS, MICH.—Lyceum Theatre, weeks of Jan. 5, 12 and 20.

HOBOKEN, N. J.—Jacobs' Theatre, Jan. 8, 9, 10-26, 27, 28.

MILWAUKEE, WIS.—Litt's Bijou Opera House, March 1-8 and 22.

MINNEAPOLIS, MINN.—Litt's Bijou Opera House, March 22 and May 31.

MONTREAL.—Jacobs' Theatre, week Feb. 16.

NEW YORK.—Jacobs' Theatre, March 2, April 27, May 4-18 and after.

NEWARK, N. J.—Jacobs' Theatre, April 13, week.

NORFOLK, VA.—Lewis Opera House—Open time.

PHILADELPHIA, PA.—Continental, Jan. 19-26, Feb. 2, March 23, all after.

ROCHESTER, N. Y.—Jacobs' Theatre, Feb. 5, 6, 7-16, 17, 18, 19, 20, 21.

ROANOKE, VA.—Opera House, March 30.

ROCHESTER, N. Y.—Academy, Feb. 2, 7.

ST. PAUL, MINN.—Litt's Grand Opera House, March 29 and May 31.

SYRACUSE, N. Y.—Jacobs' Theatre, Dec. 29, 30, 31, Jan. 19, 20, 21.

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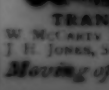
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